

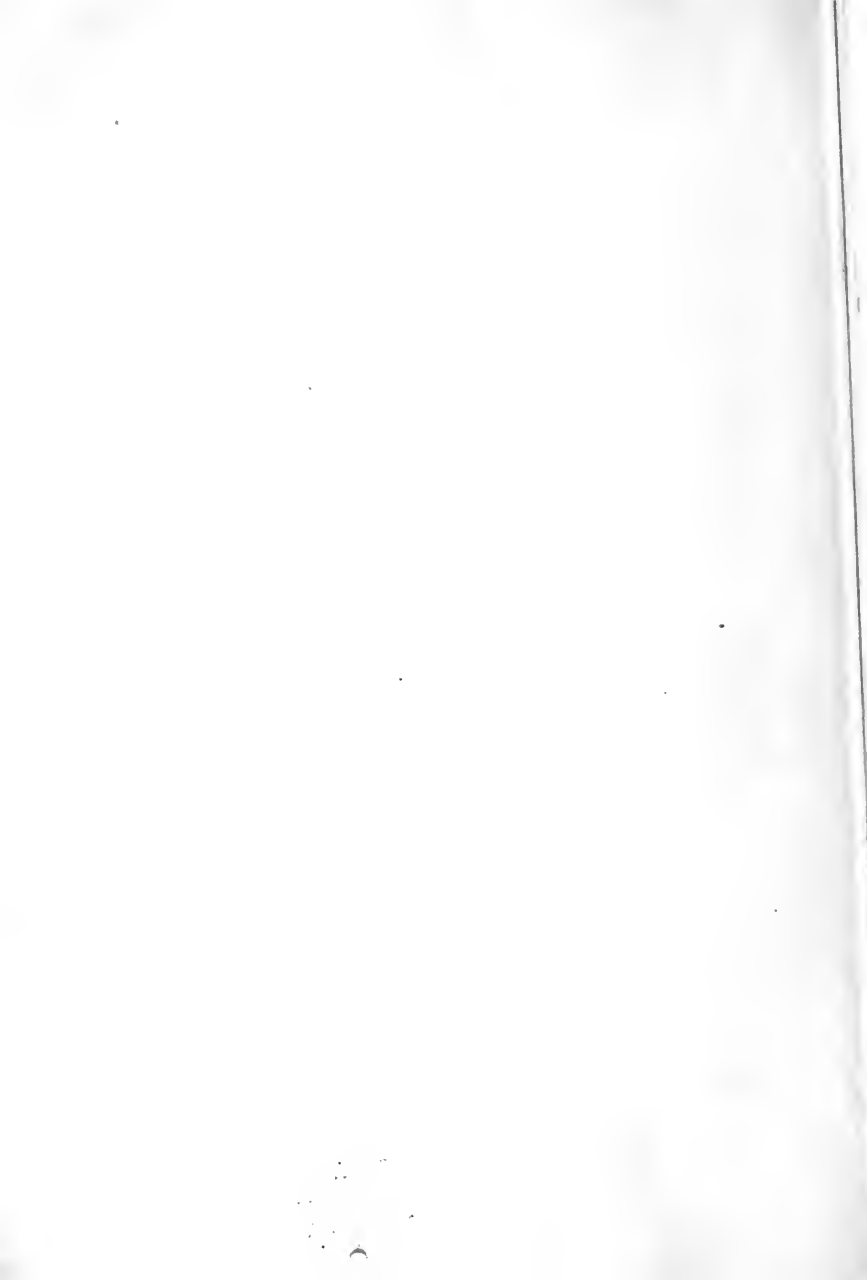
**HOW TO READ, RECITE
AND IMPERSONATE.**

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



GIFT OF
Charles A. Marsh
to the Lambda





HOW TO READ, REGITE ^{AND} IMPERSONATE.

BY

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AUTHOR OF

Principles of Pronunciation" in Worcester's Dic-
tionary. Practical Orthoëpy and Critique.
Physical Training. Warman on
the Voice. Etc. Etc.

*"A Book is valuable not for the thought it contains, but
for that which it suggests."*

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PREFACE.

We present this treatise as the result of years of experience and observation; not alone as the public reader upon the rostrum, but in those closer relations of teacher and pupil which serve to make these pages practical.

Many years ago in the Boston University School of Oratory, that great and good man, the late Prof. Lewis B. Monroe, said to the author: "We do not leave this world till our time comes; but if our work is *unfinished*, the mantle will fall on some one else, that he may complete it for us. You, my friend, are especially called to this branch of work, and you are sure of success, for your energy links with it the high ideal of the art you represent. I have no fear that you will ever pander to the tastes of

those who fail to discriminate between the true and the false."

This man—whom to know was to love—has passed "the bound of life where we lay our burdens down," and he has left "the cross" only to gain "the crown." His influence still remains, and ever will remain, with his pupils, and more especially with those of us who were so favored as to be brought more completely within his soul's radiation by a nearness of association not known in the class-room. To him the author is largely indebted for instruction, hints and suggestions dropped by the way, which, added to his previous and later experience, he has endeavored to put in such form that "He who runs may read."

The question is often asked, "To what extent shall we carry the matter of expression in the school-room?"

General school reading, of all grades, requires that heed should be given to the distinctive utterance of all the elements; to the quality of the voice; to the erect position of the body; and

to the training of the eye in looking up from the book. Make the scenes live again, at least make them suggestive, without striking attitudes or resorting to gesticulation. Reserve those things for oratorical contests and "commencements."

Do not, however, go to the other extreme and think it merely necessary to call the words. Give them life and meaning. Reading without emotion is what drawing is to painting—merely an outline. Get into the *atmosphere* of the selection before you attempt to breathe it out on those around you. This may all be accomplished without the much dreaded elocution entering the school-room.

To the public reader, or speaker, there are three essential requisites which he should endeavor to possess.

1. The *thought* should be under perfect control.

2. The *body* should be under perfect control.

3. The *voice* should be under perfect control.

This manual is intended to meet the requirements of the *first* essential element. Its

mission is to serve as an aid to the student in the analysis of thought, whether he is still within the walls of the school or college, or whether he has taken upon himself the responsibilities of the pulpit or of the rostrum or of the stage; for one should never cease to be a student.

Knowing that the books upon the subject of reading which flood the market to-day have only partially dealt with the principles of reading, of voice, and of gesture, combining them in one—frequently with numerous selections—we have concluded to devote these pages *exclusively to the practical principles of reading, with practical applications* of every rule given. There will, therefore, be nothing in this volume concerning voice culture or gesture, as we consider each of these of such value as to require such full and special treatment as we have given to this subject.

In view of this fact and this need, we have in press a volume devoted exclusively to the *voice*—how to *train* it, and how to *care* for it; also, a manual devoted exclusively to *gestures* and

attitudes, and to the general bearing of the body, according to the Delsartean theory. These books, like the present one, will contain no selections, but will be purely practical, enabling the reader or speaker to place his voice and body under such perfect control that both will act in harmony with the spontaneous outbursts of nature, without causing the speaker to think of or make perceptible the mechanism necessary to produce the required results. This little volume will be found to be invaluable as a textbook for the student, for the teacher, and for the public reader or speaker. It will not only aid in divining the thought, but will be of use in clothing it with the proper expression.

THE AUTHOR.

HOW TO READ, RECITE AND IMPERSONATE.

Reading, to be effective, should be natural; not necessarily natural to the reader, but to the thought to be expressed. Read as you talk—but on the condition that you talk well. It is essential that the reader should get into the atmosphere surrounding the author (or suggested by the selection) ere he attempts its expressive rendering. There must be *impression* before there can be expression, otherwise the reading will be but the calling of words. We should not utter words as words, but thoughts as thoughts.

Carefully consider the fundamental principles of expression. The most important, and, consequently, the first to which your attention is invited, is

EMPHASIS.

Every sentence contains one or more em-

phatic words. In order to determine the same, you must come *en rapport* with the author. A clear perception is essential to a good performance.

How shall we determine the emphatic word in a sentence?

RULE.—The *emphatic* word is the *thought* word, *i. e.*, the word containing the principal thought.

When the subject has been introduced, the *new idea* becomes the emphatic word. There may be some difference of opinion as to this new idea; hence we will offer two tests which will serve as true guides.

TEST I.

The *emphatic* word in a sentence is the one than can *least of all* be *dispensed* with and *retain* the *thought*.

TEST II.

The *emphatic* word—by *transposing* the words in a sentence—can be made the *climacteric* word.

To apply these tests, we will quote a few lines from “Sale of Old Bachelors.”

EXAMPLE I.

"It seemed that a *law* had been recently made
That a *tax* on old *bachelors'* pates should be laid."

The Italicized words are the new ideas; the thought words; the words that cannot be dispensed with and retain the thought. We will make them the climacteric words.

"It seemed that recently had been made a *law*
That on old *bachelors'* pates should be laid a *tax*."

or,

"That a *tax* should be laid on the pates of old *bachelors*."

Suggestion.—When any paragraph or stanza is in dispute, place the same upon a blackboard, and underscore those words considered emphatic; also place therewith the marks of inflection which were given to the words when taken with the context. Erase all the other words; those remaining should so completely contain the thought that, should any one enter the room, he would be able—by the words and inflections before him—so to comprehend the thought as to fill the ellipses with his own language, thus making the stanza or paragraph complete.

NOTE.—Bear in mind that the stress should always be given to the accented syllable of the emphatic word.

We will give another and an excellent method.

Suggestion.—While reading, imagine before you one partially deaf, so much so that it would necessitate making the new ideas or thought words quite salient; so salient that, were he to hear none other than the emphatic words and their respective inflections, he would have no difficulty in grasping the entire thought.

This subject is of such importance that we will, herewith, make a practical application of this method.

A pupil may insist upon emphasizing the word “*pates*,” while another thinks it should be the word “*laid*.” Now call to your aid the deaf person. He hears

law—tax—*pates*

versus

law—tax—*laid*

Mark the result. Inasmuch as emphasis is founded upon contrast, the deaf person will naturally seek a contrast to the word *pates*; hence it is not surprising to hear him say, “Why did they not make a law to put the ‘tax’ on some one’s ‘*feet*?’ I wonder upon *whose* ‘*pates*’ it was ‘*laid*?’ ” Or on the other hand he may say—if “*laid*” is made emphatic—“they were

very kind to have the 'law' signify that the 'tax' must be '*laid*.' I wonder why they did not *throw it!*" Another application of the tests of emphasis may be found in the following hymn:

EXAMPLE II.

"There is a *fountain* filled with *blood*,
Drawn from *Immanuel's* veins."

We have marked the emphatic words; the new ideas; the words that cannot be dispensed with and retain the thought. In nine tenths of cases the emphasis in second line is placed on the word "veins." The blood *implies* the veins; the word veins can be wholly dispensed with, without detriment to the thought.

TEST.

Fountain—blood—*Immanuel*
versus

Fountain—blood—*veins*.

The question naturally arises, "What is to be done with the words that are not wholly essential to the expression of the thought?"

They should be subordinated.

SUBORDINATION.

RULE.—Whatever is *subordinate* in *meaning*, should be subordinate in *pitch*.

EXAMPLE.

The words following “law,” “tax,” “bachelors,” and the words following “fountain” and “Immanuel,” should be subordinated.

The main cause of the lack of good reading in our public schools is due, largely, to either a lack of knowledge *when* to subordinate certain ideas, or the *inability* so to do. We may *know* what are the subordinate ideas, yet be unable to vocally control them. There is but one way out of this difficulty, and in securing that we shall be able to remove one of the greatest stumbling-blocks from the path of reading; viz., monotony and, consequently, lack of expression.

RULE.—The *emphatic* word should be taken *out* of the *level* of all *subordinate* words, either preceding or succeeding it.

The tendency is to let the emphatic word slip directly off from the level of the preceding words. We will take, for example, one of the lines previously quoted, and diagram it as it should be given.

EXAMPLE.

Drawn from
 instead of
 Drawn from Immanuel's veins.

The endeavor to emphasize the word from the *level* of the preceding ones will bring some unimportant word to the notice of the hearer, thus making the wrong word emphatic, and thereby wholly destroying the sense. By making a slight poise in the voice just preceding the accented syllable of the emphatic word, it will not be difficult to make that word quite salient; and when this is done, the subordinate ideas will readily drop to their places, and will be distinctly heard without detracting from the thought word.

We will give another illustration, which will not only serve as a test of emphasis, but will make clear all the preceding points, besides introducing the rule for interrogations.

 INTERROGATORY SENTENCES.

Zenobia has been arraigned by her people on the charge of ambition. She acknowledges the

charge, saying:

"I am charged with pride and ambition. The charge is *true* and I *glory* in its truth."

The second "truth" is here an old idea, and, as such, is subordinated to "glory." "And I glory in its truth."

"And I *glory* in its truth."

But we pass to the sentence of which we spoke, as including all the preceding rules, and we will illustrate the one of interrogations.

EXAMPLE.

"Does it not become a descendant of the Ptolemies and of Cleopatra?"

Considering the fact that she is known by her people to be a descendant of the Ptolemies and of Cleopatra, that thought becomes subordinate to another which is expressed in just one word. Let us look at it a moment. The question hinges wholly upon the fact of such pride and ambition *becoming* a descendant of such royal blood. Hence that one word "become" will serve as a test—such as may satisfactorily

be given to all emphatic words—to prove that.

The emphatic word is	{	1. The thought word.
		2. The new idea.
		3. The word that cannot be dispensed with.
		4. The word that the deaf man must hear.
		5. The word that can be made climacteric.
		6. The word to which all others are subordinated.

We will diagram it, and thus illustrate the fact:

“Does it not
 he ^{come} a descendant, etc.

Thus the word “become”—by being closely joined to the preceding thought—may be so spoken as to give the whole idea. It can be made the climacteric word by transposition, which will in no way interfere with the thought, or with the inflection.

EXAMPLE.

A descendant of the Ptolemies and of Cleopatra does it not become?

What! give it a falling inflection when it can be answered by yes or no? Decidedly so in this case, or in any case where the question is not asked for information, or where the answer is predetermined in the mind of the questioner.

INTERROGATIONS.

RULE.—If you *defer* to the *will* or *knowledge* of *others*, as in preceding example, give a *rising* inflection. If you *assert* your *own* will, give a *falling* inflection.

By the latter inflection, Zenobia did not admit of any doubt in the matter, and by her imperativeness did not allow her people to question it a moment, but asserted her will with such dignity and grace as to have them readily coincide with her.

This method of handling the interrogatory sentences is of inestimable value:

1. To the *teacher* when conducting a school.
2. To the *minister* when addressing a congregation.
3. To the *lawyer* when appealing to a jury.
4. To the *politician* when haranguing the masses.

EXCLAMATIONS.

Exclamatory sentences, like interrogatives, are governed in their inflections by the matter of assertion or deference.

In *addressing* the *Deity*, there should always be *deference*; in speaking *of* the *Deity*, there should always be *reverence*.

RULE.—When speaking *to* any one, give a *rising* inflection; when speaking *of* any one, give a *falling* inflection.

EXAMPLE I.

“J[́]esus! lover of my soul!”

EXAMPLE II.

“J[̀]esus! the dearest name on earth!”

EXAMPLE III.

“I, an itching palm!”

EXAMPLE IV.

“Chastisement!”

We will next consider the subject of inflections, and present our diagrams, and explanations thereof:

INFLECTIONS.

Inflections.

Opposition of méaning requires
opposition of inflection.

Wéakness vs. Stréngth.

Irony, Sarcasm, etc. $\vee \wedge$

Prospective (doubt) /

Retrospective (positive) \

Will deferred. /

Will asserted. \

Grouped. (three or more
thoughts) // \

Detached. (three or more
thoughts) \ \ \

Falling suspensive. \vee

Continuity. — \sim

Assuming vs. Asserting. $\vee \wedge /$

Interrogations. / \

Exclamations. / \

*Opposition of Meaning.**Opposition of Inflections.*

RULE.—Whenever there is *contrasted meaning*, there should be *contrasted inflection*.

EXAMPLE. ("Poor Little Jim.")

"The cottage was a thatched one, the outside, etc.

But all within that little cot," etc.

Weakness vs. Strength.

RULE.—The *continuous* use of *rising inflection* is indicative of *weakness*—either mentally or physically—on the part of the reader or speaker. *Strength, courage, firmness, etc.*, are characterized by the *falling inflection*.

EXAMPLE.

A beggar asks for alms. He defers to the will or knowledge of the person addressed, and it will invariably be with the rising inflection. "Give me a penny?" But when Shylock wants his bond, he asserts his will and manifests his strength. *I stay here on my bond.*

Irony, Sarcasm, Etc.

RULE.—All expressions of irony and sarcasm are given either with a *rising* or with a *falling*

circumflex, dependent wholly upon the *nature* of the *context*.

EXAMPLE.

Indeed. Indeed.

Prospective vs. Retrospective.

RULE.—In the expression of a thought, the fundamental part of which is wrapt in *doubt*, the uncertainty should be expressed by a *rising inflection*; but the *positiveness*, or *certainty*, should be expressed by the *falling inflection*.

EXAMPLE. (“Paul Revere’s Ride.”)

“For suddenly all his thoughts are bent
 On a shadowy something far away,
 Where the river widens to meet the bay.—
 A line of black that bends and floats
 On the rising tide, like a bridge of boats.”

“The word “*something*” is emphatic, but as he does not know what that “*something*” is, the *doubt* or *prospective* situation causes a *rising inflection*. But he *does know* that he sees a line of “*black*” and that it has the appearance of “*boats*,” in consequence of which decision or

positiveness, it should be read with the *falling* inflection on these words.

The words "Far away where the river widens to meet the bay"—are explanatory, and should be treated as such, making them wholly subordinate to the rest of the thought, not even borrowing color from the secrecy of what precedes or succeeds.

EXAMPLE. NO. 2. "The Face against the Pane."

" Four ancient fishermen
In the pleasant autumn air,
Came toiling up the sands,
With something in their hands,—
Two bodies, stark and white."

The *doubt*, as in the preceding example, is expressed in the word "*something*" by giving it the *rising* inflection, while the *positiveness* is asserted as soon as it is discovered what that something *is*; hence the *falling* inflection is placed on the word "bodies."

Will Deferred, Will Asserted.

RULE.—When *deferring* to the *will* or *knowledge* of *others* give the *rising inflection*; when

asserting your own will, give a *falling* inflection.

This rule has previously been given when dealing with the interrogatives, but is used at all times in deciding points of deference or will.

EXAMPLE. ("Ride of JennieMcNeal")

Carleton.

"Madam, please give us a bit to eat?"

A British officer, and a dozen or more dragoons, enter the house of a lady and her daughter, who are living on neutral ground. They want something to eat and intend to have it. The officer therefore *asks* for it with a *falling* inflection. Were he to give the *rising* inflection, he would *defer* to *her will*, and might be refused. It is imperative, commanding, and, withal, gentlemanly.

Thoughts Grouped and Detached.

RULE.—Consider carefully as to whether the *author* had *all the thoughts* in his mind at *time of writing* the *first one* of a *series*, or whether they suggested themselves *separately*. If the *former*, then they should be *grouped* and so expressed by giving a *rising inflection* on *all but*

the last. If the thoughts were taken *separately* then a *falling* inflection should be given to *each*.

In our diagram it will be observed that we have placed three inflections opposite each of these forms, signifying thereby three thoughts or objects. It may be three words or three clauses, generally treated as a series. Our rule will apply to *any* number. We choose three for the sake of convenience.

EXAMPLE. (Tell's Address to the Alps.)

" O sacred forms, how proud you look!

How high you lift your heads into the sky!

How huge you are, how mighty, and how free!

Ye are the things that tower, that shine; whose smile

Makes glad,—whose frown is terrible; whose forms, etc."

As Tell gazed upon the mighty Alps, it is beyond controversy that these thoughts of "proud, high, huge, mighty, free" were one by one suggested to him, and from the fullness of his heart he exclaimed them, not *declaimed* them. Inasmuch as we deal with thoughts as with tangible objects we may by the *use* of tangible objects more clearly illustrate the principle.

TANGIBLE OBJECTS, ETC.

Thoughts grouped and thoughts detached.

Hold up some object,—a book, for instance. Ask the pupils to tell you what you hold in your hand. They will answer, with a falling inflection, “a book.” Take up another object—a slate. Repeat the question, and they will again answer, with a falling inflection, “a slate.” Present still another object—a pencil. They will answer you a third time, or any number of times that the articles are taken separately, with a falling inflection, “a pencil.” This illustrates thoughts when taken *separately*. Hold all the objects at one time in the hand, in the same order, and repeat the question. The answer will unhesitatingly be given with a rising inflection on the first two and a falling on the last—a book, a slate and a pencil. This illustrates thoughts *grouped*, all being in the mind of the speaker or writer at the time the first one of the series is expressed.

Falling Suspensive.

This inflection is of the utmost importance to the reader or speaker. It is entirely distinct-

ive from the *intense* falling inflection, or falling inflection proper. When a thought is complete, and you desire to impress it upon your hearers, it is best to give the intense falling inflection, following it with an appropriate pause. But there are words and clauses, the effectiveness of which would be utterly destroyed were you to give the intense falling inflection, or would be greatly weakened were you to give the rising inflection.

RULE.—Where it is desired to *impress* by an *inflection*, yet, *hold* the *mind* of the hearer in *readiness* for *continuous thought*, while dwelling on other parts of the picture that make up its entirety, it will be *necessary* to give the *falling inflection* sufficient to *impress*, but *suspend* it just when *leaving* it, in order to *impress* it and *retain* the *attention*.

EXAMPLE. (“Revolutionary Rising.”)

—T. B. Read.

“ And now before the open door—
The warrior priest had ordered so—
The enlisting trumpet’s sudden roar
Rang through the chapel, o’er and o’er,
Its long, reverberating blow;

So loud and clear, it seemed the ear
Of dusty death must wake and hear.
And there the startling drum and fife
Fired the living with fiercer life;
While overhead, with wild increase,
Forgetting his ancient toll of peace,
The great bell swung as ne'er before.
It seemed as it would never cease;
And every word its ardor flung
From off its jubilant iron tongue
Was, War! War! War!"

Not an intense falling inflection should be given throughout this entire stanza. The whole scene is one of continuous action. The trumpet continues its blowing; the reverberations continue in the chapel; the drum and fife continue to "stir the living with fiercer life;" the bell, "as if it would never cease," continues its warlike and thrilling vibrations.

Continuity.

Closely allied to the falling suspensive inflection is what may be termed continuity. Though unlike, in the absence of a downward slide, it is always continuous. It is generally a rising inflection, though sometimes a monotone.

RULE.—*Continuity* is expressed by the *suggestiveness* of the words intended to impress the hearer, with either *continuous sound* or *motion*.

Were the falling inflection to be given, especially on the marked words of each of the following examples, it would arrest the thought in the mind of the listener, thus producing a very unsatisfactory result.

EXAMPLES.

A light *hammer*, as in Dicken's "Cheerful Locksmith."

"Tīnk, tīnk, tīnk, clear as a silver bell!"

The *waves*, as in "The Face against the Pane."

"And the breakers on the beach

Making moān, making moān."

The *wind*, as in "Paul Revere's Ride,"

"Seeming to whisper—all is well."

The *trees*, as in "The Face against the Pane."

"The willow-tree is blown

Tō and frō, tō and frō."

A *clock*, as in "The Old Clock on the Stairs."

"Forevēr—nevēr!

Nevēr—forevēr!

A *bell*, as in "Rising in 1776."

“And every word its ardor flung
From off its jubilant iron tongue
Was, Wār! Wār! Wār!”

The inflections have a most marked influence upon an audience.

You may drive the thought home, you may leave it to the decision of others, or, by the use of this last inflection, the continuity in the mind of the reader will secure the same continuity in the mind of the hearer. Though the speaker's voice has ceased, the *inflection* causes the *hammer* to continue its cheerful *tinkling*; the waves their *moaning*; the wind its *sighing*; the willow-tree its impressiveness of *human form* and *suffering*.

“Till it seems like some old crone
Standing out there all alone,
With her woe!
Wringing, as she stands,
Her gaunt and palsied hands.”

The *clock* continues its *ticking*, which is ever indicative of

“Mournfulness or glee,
Even as our hearts may be.”

The *bell* continues its *ringing*, whether its sound is that of

“The mellow wedding bells,
The loud alarum bells,
The tolling of the bells,”

or whether it is sending forth its particular creed,

“Salvation’s free! we tell! we tell!”

or breathing the notes of “War!”

We will cite one more example of continuity produced by the reader in speaking of the clock, even where it is removed from the words the clock seems to utter.

“It echoes along the vacant hall,
Along the ceiling, along the floor.”

The reader should, by his inflections and tones, be able to take the hearer through all the old rooms, and breathe upon him the joy or sadness, as the case may be, and, in the use of the inflection of continuity, the ticking of the clock should not cease, mentally, during the rendering of any portion of the poem. In the rendition of the above lines, we should distinctly

near it as it seems to fill the hall with its vibrations. The reader will find that a judicious use, fullness and continuity of the liquids (*l* and *r*) and nasals (*m*, *n*, and *ng*) will add greatly to the charm of reading. We do not wish to be understood as introducing a false elocution; *i. e.*, playing with the voice, but we desire that there should be a natural suggestiveness that will bring the picture vividly before your hearers. The general tendency is to *slight* these nasal elements. *Give to every element its due quantity and quality; no more, no less.*

Interrogations—See page 20.

Exclamations—See page 21.

Assuming vs. Asserting.

RULE.—What has been accepted as a *universal fact* should *not be asserted by a falling inflection* as though it were unknown, but given with a *circumflex*, or, at times, a *rising inflection*, thus assuming that your hearers possess the knowledge.

EXAMPLE NO. 1. ("Evening at the Farm.")

—*J. T. Trowbridge.*

"The straw's in the stack, the hay in the mow;"

We expect to find just such a condition of things on every well regulated farm; hence there should be no assertion made by giving an intense falling inflection on "stack" and "mow," for you should assume that your hearers know this to be true.

EXAMPLE NO. 2. (Ride of Jennie McNeal.)

—*Carleton.*

"Paul Revere was a rider bold;
Weil has his valorous deeds been told.
Sheridan's ride was a glorious one;
Often it has been dwelt upon.
But why should men do all the deeds
On which the love of a patriot feeds?
Hearken to me while I reveal
The dashing ride of Jennie McNeal."

Instead of asserting, as is often done by public readers, that Paul Revere was a rider bold, and that Sheridan's ride was a glorious one, you should acknowledge that your hearers are cognizant of these facts. The falling inflection given to "bold" and "glorious" has the

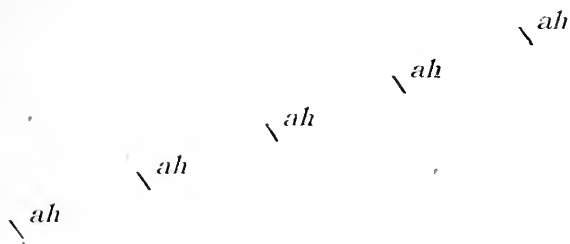
effect of misleading your hearers, for it gives them the impression that they are to hear more concerning these men, whereas neither the men nor the deeds are again mentioned. The *names* "Revere" and "Sheridan" are brought in marked contrast with "Jennie McNeal's;" hence the reader should give a circumflex on the last syllable of "Revere," and the first syllable of "Sheridan,"—the accented syllables,—and a suspensive inflection on "bold" and "glorious." The author asks in tones of sarcasm, (always expressed by circumflex)

"But why should *men* do all these deeds?"

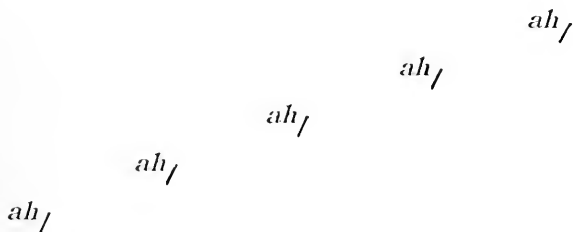
He does not intend that we should put any stress on deeds, but on *men* as contrasted with the *heroine*. By *assuming* the knowledge of the audience concerning these men, there will be no *assertion* made till the heroine is introduced.

The foregoing includes all practical rules on inflection. We would, however, advise that the *ear* be sufficiently trained to *recognize* the various forms. A few moments daily, in the practice of examples given by the teacher, will be found to be very beneficial.

Take Italian Λ (\ddot{a}) and give a falling inflection, each time from a higher pitch—



Take the same from a *rising* inflection, each time from a higher pitch—



Teach the falling circumflex \wedge by beginning with a rising $ah /$, then a falling $ah \backslash$, then *join* them \wedge .

Also teach rising circumflex \vee by beginning with a falling $ah \backslash$, then a rising $ah /$, then *join* them \vee .

STRESS.

Emphasis is simply force. Stress is the manner of applying that force. You may emphasize the right word, but may not emphasize it rightly; i. e., not give it the proper stress; stress also includes the special quality of voice. There are six forms of stress, known by the following names and characters:

<i>In Reading.</i>		<i>In Music.</i>
1 Radical (initial).	>	Explosive.
2 Median (middle).	◇	Swell.
3 Terminal (final).	<	Crescendo.
4 Thorough (through).	=	Organ tone.
5 Compound.	><	
6 Intermittent (broken).	- - - -	Tremolo.

 RADICAL STRESS.

Rule (1) The *radical stress* (as the sign or character > indicates) is somewhat *explosive* in its nature. It may be used in *light* or *conversational reading*, and, when judiciously done, lends life and sparkle to what would otherwise be dull, thus giving clearness and decision to the utterance. It is also used in *abrupt* or *startling emotion*, and in the expression of *positive convictions*.

EXAMPLE I.

"Give us, O give us the man who sings at his work."

EXAMPLE II.

Exert your talents and distinguish yourself, and don't think of retiring from the world until the world will be sorry that you retire.

EXAMPLE III.

"To arms! to arms! to arms! they cry,
Grasp the shield and draw the sword;
Lead us to Phillippi's lord:
Let us conquer him or die!"

Great care should be taken, in the use of this stress, to avoid the tendency to the high, light, narrow, contracted tones so often used upon the platform when addressing large audiences, thinking it necessary to raise the *pitch* of voice, instead of increasing the *power*. The prevailing school-room tone is a fair sample of the radical stress misapplied. The voice being pitched so high as to make it cold and disagreeable in its quality, being but a statement of facts, without any heart element in it, and much less vitality.

This arises, largely, from the fact that the schools develop the *mental*, at an expense of the moral (heart) and vital (bodily) growth.

MEDIAN STRESS.

RULE.—The *Median Stress* (as the character \diamond indicates) is caused by a *swelling* and *gradual diminishing* of the voice on the *accented syllable* of the word.

EXAMPLE.

O, pre^ˆcious hours.

O, go^ˆlden prime.

This stress represents the moral or heart element, and should penetrate all others. A mere statement of facts, being exclusively mental, is of itself cold and heartless. The purely mental deals with details, but the moral and vital never.

EXAMPLE.

“Fl^ˆower in the crannied w^ˆall;

I pluck you out of the crannies;

Hold you here root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

The tendency in school reading is to give the entire emphasis in this stanza by the use of radical stress. By so doing there is a coldness pervading it, a lack of the heart element, so that, when the word "understand" is emphasized, it is done in such a way as to lead one to think that the reader desires to understand through the head, exclusive of the heart. Your understanding and knowledge of God should be through the heart as well as the head. By the use of this median stress we are brought in more direct sympathy with the author and the speaker. This stress should be used in all selections of an emotional nature. Its use in conversation shows culture and refinement; the lack of it is very marked. The use of *thorough* stress is a sure indication of a lack of refinement.

EXAMPLE II.

"Who was her *father*?
Who was her *mother*?"

Had she a *sister*?
 Had she a *brother*?
 Or was there a *dearer one*
Still, and a *nearer one*
Yet, than all *other*?"

TERMINAL STRESS.

RULE.—The *terminal stress*—as the character (<) indicates, is *abrupt* at the *close* of the sound. It is vital in its nature. It is well illustrated by the furious bark of a dog when preceded by a deep growl. It is as opposite to that of the mental as is the bark of a large dog to that of the little snapping cur. The one clearly represents the *vital* tone—terminal stress—by its *breadth*, and the force given at the *end*; the other as clearly represents the *mental* tone—radical stress—by its *narrowness*, and the force at the *beginning*.

EXAMPLE I.


1. "Blaze, with your serried columns,
 I will not bend the knee."

EXAMPLE II.

2. "But out upon this half-faced fellowship."

These three essential forms of stress require special attention before illustrating the three that are less used in general reading. We desire to impress more clearly and forcibly the different degrees of *pitch* and *quality* of voice represented by the radical, median and terminal stress.

These three forms of stress, qualities of voice, and the effect produced by each may be well illustrated by a pyramid, thus:

<i>Stress.</i>		<i>Quality of Voice.</i>	<i>Effect upon an Audience.</i>
Radical.		Mental.	Disputatious.
Median.		Moral.	Emotional.
Terminal.		Vital.	Antagonistic.

{ The intellectual power is of the *mind*.
 { The moral power is of the *soul*.
 { The vital power is of the *body*.

Inasmuch as

{ The *intellect* is *cold*.
 { The *heart* is *warm*.
 { The *passions* are *fiery*.

the reader should

{ *Move* the *passions*.
 { *Touch* the *heart*.
 { *Interest* the *mind*.

THOROUGH STRESS.

RULE.—The *thorough stress* of tone, as the character (==) indicates, is *fullness* and *steadiness*, used in *calling* or *shouting* to such a distance, as to necessitate a prolonged or sustained volume of voice.

EXAMPLE I.

Boat ahoy!

EXAMPLE II.

“Forward, the Light Brigade!
Charge for the guns!”

COMPOUND STRESS.

RULE.—The *compound stress*—as the character (><) indicates—is *composed* of the *radical* and *terminal* stress. It is closely allied to the circumflex, and it is used in similar expressions.

EXAMPLE.

“Hath a *dog* money?”

INTERMITTENT STRESS.

RULE.—The *intermittent stress*—as the character (-----) indicates—is a *broken* or

tremulous quality of voice. It may be used with great effect in the delineation of character, when representing *old age* or in the expression of *grief*.

EXAMPLE I.

"Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door."

EXAMPLE II.

"Swift to be hurled—
Anywhere, anywhere
Out of the world!"

PUNCTUATION vs. PAUSES.

Points in writing and pauses in speaking, are often at variance.

Points belong to the grammatical construction, pauses to the delivery.

"Every selection, prose or poetry, has two sets of punctuation marks; one visible, the other invisible; one made by the printer, the other by the reader." Those made by the reader are called pauses of thought, and should occur wherever the thought demands a pause. No rule can be given as to the length of the pause,

as it may not always be rendered in the same manner by the same reader: so entirely does it depend upon the occasion, the surroundings, and the spirit of the reader, when giving expression to the thought.

RHETORICAL PAUSE

RULE.—*Rhetorical pause is made either before or after the utterance of an important thought; if made before, it awakens curiosity and excites expectation as to that which follows; if it is made after, it carries the mind back to that which has already been said.*

EXAMPLE.—(Sheridan's Ride.)

“And the *wave of retreat checked* its course there because
The sight of the *master compelled* it to pause.”

To read it as punctuated, not a pause till end of second line, would require more care in regard to the *breath* than to the *sense*, for the latter would be wholly obscured. The emphasis should be on the words “wave of retreat”—as a phrase word—and on the word “checked,” making the first rhetorical pause at the word “checked,” thus carrying the mind back to what

has been said; this part of the picture is complete in itself, and should be expressed with the falling suspensive inflection.

Place a rhetorical pause after the word "master," carrying the mind more directly to the hero. Follow this closely with a full median stress on the word "compelled," expressing it in such a manner as to show the strong compulsion. It will be found that the words *Italicized*, if given with the proper stress and pause on each, will tell the entire story. Let it be borne in mind that a rhetorical pause will have but little weight unless the pause be filled with thought. It is only by this continuity of thought on the part of the reader that he can control the thought in the mind of the hearer.

Punctuation is essential to the grasping of the thought of the author; nothing more.

By the *punctuation* you, as *students*, *perceive*; by the *pauses* you, as *readers*, *interpret*.

EXAMPLE I.

Woman without her man is a brute.

EXAMPLE II.

Let the toast be dear woman.

We need the punctuation in the above, to guide us as to the interpretation.

They were read by the president of a banquet as though punctuated thus:—

1. "Woman without her man, is a brute."
2. "Let the toast *be*, dear woman!"

but they *should* be read as follows:—

1. Woman! without her, man is a brute.
2. Let the toast be—Dear woman!

"The influence of our system of grammatical punctuation, as ordinarily taught, is a corruption of natural delivery."

The old method of counting so many at a comma, so many at a colon, etc., was no more apt to destroy the sense of the reading than is the yet prevailing method of causing the voice *always to fall at a period or always to rise at a comma.*

Grammatical Period vs. Period of Thought.

RULE.—When the *end* of the *climax* in *thought* is reached—no matter in what part of a sentence—the *period* should be placed there in the delivery of that thought.

EXAMPLE I.

1. "I'm *nearer* my *home* to-day
Than *ever* I've been before."

The words marked are the emphatic ones. One of the three words will receive the strongest emphasis.

If the couplet were given in its isolated form, the main emphasis would fall on the word "home,"—the new idea.

The word "before" being wholly superfluous to the thought, should receive no stress whatever, and the period in thought will occur directly following the strongest emphatic word. The word "been" includes "before," as you could not have "been" unless it was "before." Transpose the sentence, and it will be found that the inflection and emphasis is in no way changed.

I'm *nearer* to-day than *ever*
I've been before to my *home*.

Thus it will be seen that where you make your *emphatic* pause you should make your decided inflection, irrespective of the *grammatical* pause.

EXAMPLE II.

"The affrighted air with a shudder bore,
Like a herald in haste to the chieftain's door,
The terrible grumble and rumble and roar."

The tendency is to pause at the word "bore" because there is a comma there: a pause, however slight, would utterly destroy the sense. Who ever heard of a shudder bore? The words "with a shudder" are parenthetical; also the entire line which follows. The words "grumble, rumble and roar" are the object of bore; hence, in thought, these words should be connected as closely as possible.

The words "with a shudder," and "like a herald in haste to the chieftain's door," are adverbial phrases. They should be placed on a different voice level than the words "bore," and "grumble and rumble and roar."

We will diagram it as it should be read:—

"The affrighted air—bore—the terrible," etc.,
("with a shudder") ("like a herald," etc.)

EXAMPLE III.

"And louder yet into Winchester rolled
The roar of that red sea uncontrolled."

Again we have a parenthetical phrase—"into Winchester." There is a comma at uncontrolled, yet it is right at this point where the *period of thought* occurs. The word "uncontrolled" should have full force on the three syllables, accumulative to the last, and an *intense falling inflection* on the last, as this word is the very key-note of the poem. There was a *battle* raging, and as the *master* was away, it was *uncontrolled*, and this is the thought that should be *impressed* by proper expression.

EXAMPLE IV.

"As he thought of the stake in that fiery fray,
And Sheridan, twenty miles away."

Although there is a period after the last word "away," and that word is the *last* one of a *stanza*, it should not have a falling inflection. The second a should be prolonged, and the voice suspended—not rise. No stanza should end with a falling inflection till the one next to the last. So long as there is continuous action expressed, so long should the inflection be suspensive. The reciter should not allow the horse to stop from the time he leaves Winchester till—

"By the flash of his eye and his red nostrils play,
He seemed, to the whole great army to say—
I have brought you Sheridan, all the way
From Winchester down to save the day."

It was in consequence of this method of rendering the poem that we received from Gen'l Sheridan this high compliment:—"This was the first time I was ever affected by this poem. Why—— I was on the old black charger again, *and he never stopped till he got there.*"

POETRY.

The most essential principle to be considered in the reading of poetry is

Poises vs. Pauses.

RULE.—In the reading of *poetry*, as of prose, *pause* only where the *sense demands* it. Instead of *pausing* at the end of a line, only make a delicate *poise*, which is caused by slightly swelling the word, making a pivot of it, on which you turn to the next line. This will enable you to preserve the rhythm without destroying the sense.

EXAMPLE I. ("An Order for a Picture.")

"Alway and alway, night and morn,
Woods upon woods, with fields of corn
Lying between them—not quite sere,
And not in the full, thick, leafy bloom,
When the wind can hardly find breathing room
Under its tassels."

There should be no *pause*, but a *poise* on the words "corn and room." By this mode of reading we will not mar the beauty nor the smoothness.

In the reading of the beautiful hymn, "I love to tell the story," the following lines should be read without a pause, but with one continuous stream of voice, modulated in accordance with the thought.

EXAMPLE II.

"More wonderful it seems
Than all the golden fancies
Of all our golden dreams."

In order to impress the reading of poetry according to the sense, instead of pausing at the end of every line, we cite the following.

EXAMPLE III.

3. "Every lady in the land
Has twenty nails upon each hand
Five and twenty on hands and feet.
This is true, and no deceit."

Pause at the end of the second line, and the statement is not true. *Poise* at the end of first and second lines and *pause* where the marks are drawn in the following repetition, and then the statement is true.

“ Every lady in the land
Has twenty nails | upon each hand
Five | and twenty on hands and feet
This is true, and no deccit.”

“ Whatever difficulties we may find in reading prose, they are greatly increased when the composition is in verse, and more particularly if the verse be rhyme. The regularity of the feet, and the sameness of sound in rhyming verse, strongly solicits the voice to a sameness of tone; and tone, unless directed by a judicious ear, is apt to degenerate into a song, and a song, of all others, is the most disgusting to a person of just taste.

“ If, therefore, there are few who read prose with propriety, there are still fewer who succeed in verse; they either want that equable and harmonious flow of sound which distinguishes it from loose, unmeasured composition, or they have not a sufficient delicacy of ear to keep the harmonious smoothness of verse from sliding

into a whining chant; nay, so agreeable is this chant to many readers, that a single and natural delivery of verse seems tame and insipid, and much too familiar with the dignity of the language.

“So pernicious are bad habits in every exercise of the faculties, that they not only lead us to false objects of beauty and propriety, but at last deprive us of the very power of perceiving the mistake.

“For those, therefore, whose ears are not just, and are totally deficient in a true taste for the music of poetry, the best method of avoiding this impropriety is to read verse exactly as if it were prose; for though this may be said to be an error, it is certainly an error on the safer side. To say, however, as some do, that the pronunciation of verse is entirely destitute of song, and that it is no more than a just pronunciation of prose, is as distant from truth, as the whining chant we have been speaking of, is from poetic harmony.

“Poetry without song is a body without a soul. The tune of this song is, indeed, difficult to hit; but when once it is hit, it is sure to give the most exquisite pleasure. It excites in the

hearer the most eager desire of imitation, and if this desire be not accompanied by a just taste or good instruction, it generally substitutes the *tum ti, tum ti*, as it is called, for simple, elegant, poetic harmony.

“It must, however, be confessed, that elegant readers of verse often verge so nearly on what is called *sing song*, without falling into it, that it is no wonder that those who attempt to imitate them, slide into that blemish which borders so nearly on beauty. The truth is, the pronunciation of verse is a species of reading very distinct from the pronunciation of prose; both of them have nature for their basis; but one is common, familiar and practical nature; the other beautiful, elevated and ideal nature; the latter as different from the former as the elegant step of a minuet is from the common motions in walking

“Accordingly, we find, there are many who can read prose well, who are entirely at a loss for the pronunciation of verse; for these then we will endeavor to lay out a few rules, which may serve to facilitate the acquiring of so desirable an accomplishment.

“The sense of an author ought always to be

enforced to the utmost, let the harmony be what it will. Reading should be a compromise between sense and sound. Obscurity is the greatest possible defect in reading, and no harmony will make amends for it. But if the sense of a passage be sufficiently clear, it seems no infringement on the rights of the understanding to give this sufficiently clear sense or harmonious utterance.

“ In pausing, ever let this rule take place :

Never to separate words in any case

That are less separable than those you join :

And, which imports the same, not to combine

Such words together, as do not relate

So closely as the words you separate.”

Though many, many years have rolled by since these words were written in “Walker's Elements of Elocution” they are no less true now than then (1811). In the same valuable little treatise we find a few words quoted from the noted Sheridan.

“If the author has so united the preceding and following lines in verse as to make them real prose, why is a reader to do that which the

author has neglected to do: and indeed seems to have forbidden by the nature of the composition?"

THE LINKS OF A CHAIN.

In the reading of prose or poetry, so long as the sense does not require a pause, let the words or syllables represent the links of a chain.

RULE.—Keep the *chain unbroken unless* the breaking thereof is *demand*ed by the *sense*, or, will *add impressiveness* to the thought. The *emphatic* word represents the *large link*. The whole movement should be gliding and graceful, the words being poured, as it were, in a continuous stream. There should, however, be modulation in the tones, for at times we want the clear ripple of the mountain brook, and again as "rolls the Oregon."

EXAMPLE I. (Very Light).

"Alway in the old romances that dear Archie read to me."

EXAMPLE II. (Very Full and Sustained).

"Hear me, ye walls that echo'd to the tread of either Brutus."

The foregoing examples offer a fine contrast in the tones of the voice; the former is sweet,

pure, bright and flexible, representing the links of a *silver* chain; while the latter is firm, strong, enduring and unyielding, characterized by a steadiness representing a heavy, *iron* chain. Both are in compliance with the rule, though the latter is an example of sustained force.

FLEXIBILITY.

To aid one in accomplishing this object we offer three very valuable suggestions, working, as they do, conjointly.

RULE.—Aim all the tone forward.

Keep the lips moving.

Cause the words to blend.

There is too much reading and speaking back in the throat, scarcely opening the mouth, having too little movement of the lower jaw. This causes the throat to contract and become tired, causing hoarseness and weariness, whereas, if the effort were brought to the lips, the throat would soon expand in proportion to the volume of voice required.

To obviate this difficulty we would suggest that a few moments of exercises be given daily

to mechanical reading; *i. e.*, using the lips freely in the utterance of every element; using them to exaggeration, as if to make every element distinctly heard at a distant point. Do not speak the words loudly, but distinctly and pleasantly. This exaggerated movement will not lead to mouthing; but, day by day it will assert itself and bring about the desired results without making apparent the mechanism that was essential in accomplishing the object.

Place every word where you can bite it, and the tone where you can taste it.

HESITANCY—AS AN ART.

There is an art in hesitancy, if it is made at the right time and in the right manner. But, bear in mind it is a hesitancy of art, not of nature.

RULE.—*Hesitate* in the giving of *special epochs* in history; *also* in *little incidents* thrown in by the author, which same should be so deftly handled by the narrator as to cause an audience to think them impromptu.

EXAMPLE I.

“Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April in seventy-five”

Hesitate slightly after the word "on"—dwelling on the sound of *n*—as though trying to recall the day of the month. Hesitate again after the word "April," in the effort to recall the year. In like manner prolong the *n* in the word "in" just before the word "seventy-five."

In this way it will destroy the usual tendency (in such selections) to declaim the thoughts, or simply calling the words without giving them any expression.

Selections of this character—in fact, all selections—should be read, not as though they were committed, but as if the thoughts were born at the moment of giving them utterance.

EXAMPLE II. ("The Emigrant's Story.")

—*Trowbridge.*

"After making our beds—that is, just spreading our
blankets

On the dry ground—we stood, the mother and I, for a
long while,

Hand in hand, that night, and looked at our six little
shavers,

All asleep in their nests, either in or under the wagon—"

A slight hesitancy after the words "that is,"
will add much to the naturalness of the expres-

sion. From the same selection we have another illustration.

EXAMPLE III.

“Just then I
saw something white gleam,
Rushed for it, tore through the brush: and there, Sir, if
you'll believe me,
In a rough pen of trees, slung about in the carelessst
fashion,
Safe in the midst of 'em, only the tongue smashed up and
the canvas
Damaged a trifle—Excuse me, I never could get through
the story,
Just along here, without being a little mite womanish!”

Hesitancy should precede and succeed the words “excuse me;” also precede the word “womanish.”

The audience should be actually puzzled as to whether the words following the word “trifle” were those of the author or of the narrator.

SUSPENSION.

RULE.—When the *mind* of an audience can be held in *suspense*, either by the voice or by the manner—if appropriately applied—it will be found to have *great* and *desirable effect*.

EXAMPLE I. ("Ride of Jennie McNeal.")

—*Carleton.*

"One night when the sun had crept to bed,
And rain clouds lingered overhead,
And sent their surly drops as proof
To drum a tune on the cottage roof,
Close after a knock at the outer door,
There entered a dozen dragoons, or more."

A certain secrecy and fear should permeate this entire stanza, until the curiosity of the audience has reached the highest point of the climax, then halt after the word "entered," thus bringing about the desired effect by the aid of the suspense.

NEGATIVES.

There is a very prevalent fault among readers and speakers; *i. e.* to emphasize all negatives—*no, none, not, never*, etc.

Negative sentences are the same as affirmative ones so far as emphasis is concerned.

RULE.—*Avoid emphasizing a negative element unless it is intended as a direct negation, expressed or implied; or is reiterated with a special view to emphasis.*

EXAMPLE I.

"Lead us not into temptation."

By placing the emphasis on the word "not," implies that He *intended* to lead us into temptation.

EXAMPLE II.

—"While overhead, with wild increase,
Forgetting its ancient toll of peace,
The great bell swung as ne'er before—
It seemed as it would never cease;"

The emphatic word in the last line is "cease;" the word "never" is not a direct negation.

EXAMPLE III.

"I never would lay down my arms—*never*, NEVER, NEVER!"

In this case the negative element—the word "never"—is reiterated for special force, and should receive emphasis with each utterance.

IMMEDIATELY CONNECTED EMPHATIC
WORDS.

RULE.—Two immediately connected emphatic words or thoughts should not be given on the same voice level, or pitch. If there are three or

more, the third may be placed on the same level with the first, but under no circumstances should it be on the same level as the preceding one.

EXAMPLE I.

"*Never, never, never.*"

EXAMPLE II.

"*To arms, to arms, to arms,*" they cry.

EXAMPLE III.

"*Arm! Arm! it is—it is—the cannon's opening roar.*"

LITERALNESS.

RULE.—*Avoid calling such special attention to words as will cause the mind to be centered on purely literal translation.*

Bear in mind that it is only the mental tone or radical stress that deals with the details.

EXAMPLE I.

"*So they fell on their hasty supper with zeal.*"

By placing any stress upon the word "*fell*," would be to invite special attention to the falling and make it appear that they *literally* fell on their supper. The emphatic word is "*zeal*."

EXAMPLE II.

"A brave woman strained her eyes."

Avoid the radical stress on the word "strained," lest you destroy the beauty of the picture. As this brave woman stood on the coast of Wales watching a storm-tossed vessel, there was no *literal* straining of the eyes.

EXAMPLE III.

"Soft eyes looked love to eyes which spake again."

To give this word "*soft*" in the radical stress and thereby invite special attention to the word, would be to speak of the eyes as if they were soft to the touch—putty eyes. The whole line is expressed by the moral tone and median stress.

This tendency of literalness also manifests itself in dealing with number.

EXAMPLE IV.

"A thousand hearts beat happily."

Not *just* a *thousand*, but a great many.

EXAMPLE V.

"A hundred hands flung up reply,
A hundred voices answered 'I.'"

There may have been more or less than a hundred. It is the *general* thought that should be expressed. Nor did the hands *literally* *fling up reply*; nor should the reader try to express a hundred or more voices when giving expression to their answer "I." It is the *spirit*, not the *reality*, that is required.

EXAMPLE VI.

"Hurrah, hurrah for Sheridan!
Hurrah, hurrah for horse and man!"

How often we hear the words "hurrah, hurrah" given as though they were shouted by a myriad of voices. When "he dashed down the line mid a storm of huzzahs" is the time the actual hurrahing took place, but the "hurrah" given in the last stanza is an after consideration, and entirely out of the strong spirited scene in which the *narrator* has been a *participator*. These are the grand results, and should in no way borrow of the declamatory and heroic narration, but should be expressed as the soul-felt feeling of the author. If you insist upon shouting "hurrah," shout the whole stanza, and thus be consistent.

READING, RECITING AND IMPERSON-
ATING.

A very great distinction should be made in reference to these three forms of rendering a selection.

How few readers read. The majority recite. To be a good reader is a very great accomplishment, and it is of more practical benefit than reciting.

There are many selections which are much more effective as a reading than as a recitation. In our rule for each style of rendering will be found, we think, all the thought necessary to the distinguishing of the three forms, and sufficient instruction for the rendering of the same. We desire, however, to say a word in reference to the reading *versus* reciting in our public schools. It should be made a pleasant and profitable exercise of the day. "Words fitly spoken are like apples of gold in pictures of silver." It is not merely for the sake of correct pronunciation, correct emphasis, inflections, etc., but, added to these, the soul of the reader should commune with the soul of the author; hence this class of reading should not be soulless,—as so much of it is.

Just a word in reference to "Poet's Day" and "Commencement"—especially the former. Why *recite* everything? Some of the real gems of our poets are completely obscured by the reciter, whereas, were they *read*, they would shine forth in all their beauty; but it is too often the case that they are hidden or their beauty marred by the awkwardness of the one who stands up to "speak his little piece,"—awkward when standing still, more awkward when moving about. Ah, but *your* pupils make pretty gestures and strike beautiful attitudes? These *may* be appropriately given for recitations, but not for readings. Readings require no gestures. Then for "Poet's Day" or "Commencement," we would suggest an occasional reading to relieve the monotony—and the audience.

Think of the relief to the teacher in preparing the selection for the pupil, in preparing the pupil for the selection, and preparing both for the audience.

The gems will be the brighter by the contrast with the recitations,—to say nothing of time saved, labor saved, patience saved to the already worn out teacher.

READINGS.

RULE.—*Readings* are selections of *didactic* nature, *requiring no gestures*. The book from which the reading is given, should be *held* easily and gracefully in the *hand* or should *lie* upon the *stand* or reading desk.

EXAMPLES.

"Poor Little Jim."

—Edward Farmer.

"Sandalphon."

—H. W. Longfellow.

"An Order for a Picture."

—Alice Cary.

These and all selections of a similar nature will be brought more vividly to the mind of the audience when the reader does naught to *attract to himself*, and thereby *detract from the thought*.

By observing this caution and following the rule for readings, the recitations will be the more effective by the contrast.

RECITATIONS.

RULE.—*Recitations* require *gestures* and *attitudes* in *proportion* to the *nature* of the same; if *heroic*, they should be *vigorous*.

EXAMPLES.

"Sheridan's Ride."

—*T. Buchanan Read.*

"Barbara Freitchie."

—*J. G. Whittier.*

"The Polish Boy."

—*Ann S. Stephens.*

"Como."

—*Joaquin Miller.*

In the above list, "Sheridan's Ride" is the most purely a recitation,—a descriptive, heroic recitation.

"Barbara Freitchie" may be read; if read, no gestures should be made other than with the eyes.

"The Polish Boy," is a reading, recitation, and impersonation combined.

It is properly classed under recitations, or impersonations; it would be very difficult to make it a reading, as the dramatic situations would not be so strong, yet there are portions of it that could be read with telling effect.

"Como" may be read or recited, but more properly recited with the impersonations included.

IMPERSONATIONS.

RULE.—*Impersonations* are purely *dramatic*, requiring *gestures* and *attitudes*.

EXAMPLES.

1. Hamlet's Soliloquies.
2. Macbeth's Soliloquies.
3. Letter Scene—*Macbeth*.
4. Dagger Scene—*Macbeth*.
5. Sleep-walking Scene.—*Macbeth*.
6. Cassius' Speech on Honor.
7. "One Day Solitary"—*J. T. Trowbridge*.
8. "The Old Major"—*Bret Harte*.
9. "Tell's Address to the Alps."

Gestures and attitudes should be very sparingly used and with the utmost discrimination in all soliloquies. (See Soliloquies.)

Where a recitation and impersonation are combined, we should only *suggest* the impersonation, but, as in the nine examples under this heading, the impersonations should be complete; *i. e.*, the impersonator should fully identify himself with the character he is portraying.

Whenever we say "only suggest," we mean that if you were at times a narrator, and at

other times an impersonator as in "Barbara Freitchie" we would have you suggest the heorine and Stonewall Jackson. Nothing is more ludicrous than to hear a lady try to impersonate the voice of Stonewall Jackson,—unless it is to hear a gentleman try to impersonate the voice of Barbara Freitchie. In "The Polish Boy" the voice of the mother, the boy, the ruffians, should only be suggested.

IMPERSONATION vs. NARRATION.

A prevalent fault exists, not only in the school-room, but upon the platform, in which the reader gets the impersonator and the narrator confounded. There are very few professional readers who are exempt from this fault: then it is not strange that we find it in the school-room.

RULE.—In *all reading*, not excepting Bible reading, composed of *narration* and *impersonation*, the *narrator* should not *impersonate* nor even suggest the impersonation when speaking of the character, but *only* when speaking *as* the character.

EXAMPLE I.

"She leaned far out on the window sill
And shook it forth with a royal will.
'Shoot if you must, this old gray head,
But spare your country's flag,' she said."

Give the first two lines with all the spirit and animation required for such a heroic selection, but reserve the *action* (leaning from the window and shaking the flag) until you have begun voicing the quotation; *i. e.*, when *she* speaks; then "suit the action to the word."

EXAMPLE II.

"And he folded his arms as he stood there alone,
As calm, and as cold, as a statue of stone."

Do not fold the arms when reading these lines; wait till Shamus O'Brien speaks.

EXAMPLE III.

"With folded arms and clouded brow,
He mutters forth his grievance now."

Do not fold the arms nor cloud the brow until you, as the character, begin muttering forth his grievance.

EXAMPLE IV.

Then Agrippa said unto Paul: "Thou art permitted to speak for thyself." Then Paul stretched forth his hand and answered for himself: "I think myself happy, King Agrippa, because I shall answer for myself this day before thee," etc.

A variety should be given to Scripture reading, as to all other kinds of reading, *i. e.*, the voice and manner should be consistent with the thought. In the example just cited, the reader should bring this court scene before the people, simply by the tones of voice, not by dramatic situations, gestures or attitudes. He should suggest the king and Paul, making a distinction in the voice and general bearing of each, and both of these representations should differ from the conversational reading tone of the narrator.

EXAMPLE V.

Half a league—half a league,
Half a league onward,
All in the valley of death
Rode the six hundred.
"Forward the Light Brigade!
Charge for the guns!" he said.

"The words "Half a league" are spoken by the narrator, not the commander, hence should

not be given as a command, but in aspiration; the narrator is looking upon the scene *after* the battle. It is given in the past tense; the narrator does not say *rides* the six hundred, but *rode* the six hundred. The foregoing examples suffice to show that much care must be exercised in the distinctive portrayal of character.

QUOTATIONS.

RULE.—In all *selections combining narration and impersonation*, the narrator should make a distinct *pause previous* to and immediately *following* the *quotations*.

Examples may be found by referring to numbers 1, 4 and 5, just cited.

This pausing, to which we refer, gives ample time to the narrator and audience to get into the atmosphere of the impersonation.

The words “she said” and “he said” (examples 1 and 5) should be so subordinated to the quotations, and still so separated from them, that they would drop into utter silence, were they not necessary to the rhythmical order and poetic measure.

A writer of poetry has poetic license; a reader of poetry has a reader's license. It is often that the reader makes the poem; it is often that the reciter mars it. Longfellow has said "Of equal honor with him who writes a grand poem, is he who reads it grandly."

If you were reading from Poe's "Raven" "Wretch," I cried "thy God hath sent thee"—You have a license to substitute the words "*Ah wretch*" in place of "I cried." The words "I cried" if repeated aloud, would take you and your audience, for the moment, out of the atmosphere that surrounds the impersonator. He is addressing himself, not the raven; hence the words "*ah wretch*" are in keeping with the character, and may be given as part of the quotation without interfering with the metrical accent or the euphony.

SOLILOQUIES.

A soliloquy is the musing of the heart, but it is spoken aloud as a dramatic necessity.

RULE.—Soliloquize in a manner to be heard, but not as if intending to be heard. The tone of voice depends upon the relation of the imperson-

ated, to the scenes and circumstances that were at the time surrounding him. *Gestures* should be *sparingly used*, and with the *utmost discrimination*.

The eye should never rest upon the audience; yet as a rule should be kept in such a position as to be seen by them; for the eye is the pivot of all expression.

EXAMPLE I.

Hamlet's soliloquy "To be or not to be," is not characterized by that secrecy and general feeling which pervades Macbeth's soliloquy: "If it were done." The *former* is in contemplation of *self*-destruction; the *latter* contemplates the destruction of another.

The famous *dagger scene* of *Macbeth* takes on a still different tone from either of the preceding ones, as the increase of fear, added to mental conflict, causes greater aspiration of the voice.

The beautiful soliloquy, "*Rock me to sleep, mother*," furnishes us an illustration of a more quiet and meditative style, and requires a tone especially suited to the "sick soul and the world's weary brain." We have, also, as an illustration,

the grand and impressive poem from the pen of Mr. J. T. Trowbridge:

"One Day Solitary."

This is the soliloquy of a young man in prison. He goes to his cell apparently unconcerned as he talks to the jailer, but his soliloquy is unlike almost any other in the language. There are mental and moral and vital conflicts, which bring in play a great variety of tones. His eye, like his mind, wanders ever and anon to the far-away scenes of his home and his childhood, and thereby causes the introspective aspect of the eye.

THE EYE.

The action of the eye is not only essential as regards a soliloquy, but it forms an important part in general reading.

We will place this subject in three divisions, following each with the respective suggestions.

Eye educated.

Eye to the audience.

Eye vs. ear.

Eye Educated.

The eye should be so educated in reading, that it will go ahead of the words to be expressed, in order to anticipate the thought with its corresponding emphasis and inflection.

Reading may be likened to going up or down stairs.

You will be sure to stumble, or at least to halt, if you place your eye upon the step at the same time you place your foot there. You should not have your eye upon the word you are uttering, but train it to *look ahead*.

Suggestion.—Open a book and close it quickly, and see how much the eye can catch at a glance. Daniel Webster used to discipline the *mind* and the *eye* at the same time, by placing a book on a large table, and, walking around it, he would pass the book, without stopping, and “take in,” by a single glance, enough thought to repeat till he again reached the book; and, continuing his walk, he would continue his talk uninterruptedly.

Eye to Audience.

By following the previous suggestion, you will be enabled to glance up from the book

or M. S., and thereby produce a much greater effect upon your hearers. You can so train the eye that, in opening a book to a selection with which you are wholly unfamiliar, you will be able to look steadily at the audience during the delivery of, at least, one-half the thought. Suppose you, as a hearer, are unfortunate enough to sit where a stove-pipe, or pillar, or a tall person, obstructs your view of the speaker, why do you move your head to see the speaker? You can hear him, and you can discern by his tone of voice if he is in earnest. You watch him awhile, but if he does not lift the eye and occasionally look steadily at the audience, you will soon lose your interest, and the aforesaid obstruction is no longer objectionable.

The youngest child in school, by the application of this suggestion: i. e., looking up from the book, will change the ordinary monotonous, meaningless, stereotyped, school-room reading-tone, into a pleasant conversational one. We speak of the benefits of this suggestion after years of observation and continuous practical application. *This tendency to read down in the book, has a tendency to make one read and speak down in the throat.*

Suggestion.—Imagine you are standing before a school, or an audience, with a box of presents to be given to them individually. You naturally look into the box for the presents, but you do not think of handing them out with downcast eyes. You will, instead, if you have any heart in the matter, not only look at the person to whom you hand the present, but your countenance will change as you hand out each article. Your book or M. S., is the box, your thoughts are the presents. Inasmuch as your eye reaches down to obtain the thought, it should look up and at the person addressed; as the hand is the agent that conveys the tangible object, the voice is the vehicle of the thought, and your expression should vary with the varied thoughts.

Eye vs. Ear.

The eye and ear bear a close relation to each other. The eye should not follow in the direction of the object to which you are listening. It will not only make indistinct the picture which you wish to present, but will change the color as you change the tone of voice. Coloring in reading may be described as the different

phases of emotional expression in the voice. You should use an artist's precision in the laying on of tints, and in the grouping of objects. When you are listening, the attitude of the body has a corresponding mental attitude, and the voice will be lower and more in sympathy with the subject.

EXAMPLE. ("The Face against the Pane.")

"The heavens are veined with fire!
And the thunder, how it rolls!"

The prevailing tendency is to cause these thoughts to be expressed on the same level, thereby making no difference between the seeing and the hearing. The public reader generally looks in the direction of the thunder, as he does in the direction of the lightning. In so doing he is hearing with his eyes. Turn the eye and head from the sound, as if you were listening to it instead of seeing it; and, without any effort on your part, your voice will naturally drop to a lower key, and be more in sympathy with the subject. Things unseen should not be expressed with so clear a voice as things seen.

DIMNESS OF SIGHT.

RULE.—*Dimness of sight* requires a corresponding *dimness of voice*. In cases of *doubt, secrecy, fear, moral impurity, darkness, death*, etc., the tone of voice, while wholly governed by succeeding and preceding thoughts, should generally be *lacking* in the *purser qualities*, dropping more toward the *lower and aspirated* tones.

EXAMPLE.

“One night, when the sun had crept to bed,
And rain clouds lingered overhead,
And sent their surly drops as proof
To drum a tune on the cottage roof,
Close after a knock at the outer door,
There entered a dozen dragoons, or more.”

The conflict of doubt, fear, secrecy, etc., should continue through the word “entered,” then by use of a rhetorical pause, thus keeping the hearer in suspense, you will emerge from the tone of secrecy and doubt into a tone of positiveness and clearness, and you will emphasize the word “dragoons” with an intense falling inflection.

The period of thought immediately follows

the word "dragoons." Transpose it and you have "There entered a dozen, or more dragoons."

PROJECTION OF THE TONE.

RULE.—*Aim the tone at some distant point, and during each complete thought keep it there.*

It will be found that the high tones being more penetrating, require less push than the lower ones.

Talk to those farthest from you, not *shout*, and thus avoid making it unpleasant for those who are near you.

You will find that it is the *low* notes that require the push. Every tone of voice should be directed against the hard palate, and allowed to reverberate or reflect to the pharynx, but should not *begin* in the pharynx. By observing this precaution, much of the hoarseness and weariness may be prevented, as the throat will expand instead of contract. Avoid sending only a *part* of the tones to a distance, and allowing the others to fall at your feet. This method of speaking or reading is what we term "dropping of the tone." It is a prevalent fault.

DROPPING OF THE TONE.

RULE.—Let there be *direct waves* of the voice; *avoid spattering*.

Your voice should flow as freely as an unbroken stream of water from a pitcher. When the stream of voice is jerky or broken, it is like the stream of water were you to pass your hand back and forth through it.

Readers and speakers make it very tiresome for their auditors when the effort is such as to require the straining of the ear. Cause your hearers to be *restful* instead of *restless*.

You should deal with thoughts as you deal with tangible objects.

Suggestion.—A teacher or reader may see the full force of this by standing at the desk, or upon a platform, and say: "There are some circulars that I would like you to take home with you." Instead of *handing* them to the individuals as they are seated before you, *throw* them.

Some will reach those who are sitting in the front rows; the remainder will fall short of their destination. By your manner of distribution you have intimated that if they want them they can come and pick them up. So it is with your

thoughts. Your voice should convey your thoughts to every one in the room, and in such an appropriate manner as to induce the hearers to accept them. The quality of your voice is just as essential as the quantity.

The audience should not only be able to hear and understand, but by the quality of your voice, be induced to listen.

Fitting the Garment.

In all reading or reciting it is quite important that you make the garment a perfect fit.

RULE.—Have your *tone proportionate* to the *object* to be *described*, and the *sentiment* to be *expressed*. Do not represent small, insignificant things with a full, deep tone, nor present grand objects or ideas with narrow tones.

A large garment on a small person, or *vice versa*, would be no more liable to attract attention and possibly ridicule, than would the use of a large tone to describe a small object, or a small tone to describe a large object.

EXAMPLE.

“ Roll on, thou deep and dark blue ocean, roll!
Ten thousand fleets sweep over thee in vain.”

The reader should have some idea of the grandeur of these objects, and should express the thoughts by a full orotund tone.

He should not merely call the words and give utterance to them as though he were describing a duck pond filled with the miniature boats of children. To bring this more vividly to the mind of the reader, whether in the school-room, or at the reading desk, we will give the following

Illustration.

Take a marble in your fingers and shoot it across the floor, exclaiming in a full, orotund tone, “Roll on, thou little marble, roll!” The inconsistency will at once be apparent, yet it is no more so than describing or addressing a *large* object with a *small* tone.

There is a class of elocutionists who always carry their sign with them; they use the orotund tone on all occasions; they are a peculiar but prevailing type—though, by no means, a prototype.

PERSONAL GRIEF.

In the rendering of pathetic selections or pathetic scenes the tone of personal grief is a fault, and it will excite either pity or contempt for the speaker. It is the lachrymose tone. The voice in such cases, is too narrow, and draws the attention to the speaker rather than to the character he wishes to present. The speaker should be only the medium, and the tone should be broad enough to include all mankind who are in like sorrow or affliction.

RULE.—Keep *back* your *tears* though it may require a struggle; the tears should but tinge the tones of the voice and then the struggle to overcome your emotion will overcome your audience and oblige them to feel your sorrow. Your words will thus act as an avenue, or as an agent, for their grief as well as yours, and for this reason the tone should be broad.

WORDS THAT ECHO THE SENSE.

RULE.—Words which have a certain *significance peculiar to themselves* should receive due attention and an *appropriate stress*, in order to give them the correct expression.

EXAMPLE I.

Hard, soft, iron, gold, warm, cold, lovable, hateful, disgusting, enchanting, and words of a similar nature, come under this heading.

EXAMPLE II.

Beautiful, should be full of beauty.
Pitiful, should be full of pity.

EXAMPLE III.

"If I should die to-night,
My friends would look upon my quiet face
Before they laid it in its resting place,
And deem that death had left it almost fair;
And, laying snow-white flowers against my hair,
Would smooth it down with tearful tenderness,
And fold my hands with lingering caress.
Poor hands, so empty and so cold to-night."

In the rendering of the foregoing stanza, the median stress should be employed in the expression of all emphatic words except "empty;" the very character of this word does not admit of fullness, but expresses itself by its regretful emptiness. This stanza also furnishes a fine illustration of emphasis vs. stress, or force vs. quality.

EXPLANATORY SENTENCES.

Much of our reading is marred by too little heed being given to explanatory sentences.

It is not that they are slighted, but on the contrary, are made too prominent.

RULE.—An *explanatory* sentence should take the *same inflection* as that which it explains. *Avoid giving the same pitch.*

EXAMPLE.

“The ocean old,
Centuries old,
Strong as youth, and as uncontrolled,
Paces restless to and fro,
Up and down the sands of gold.”

The second and third lines are explanatory, and should be taken out of the level of the first and fourth lines which belong on the *same* level. Although the second and third lines are *both* explanatory, they should not appear on the same level.

The following diagram, will illustrate the relation of the lines to each other as regards the pitch of the voice.

- | | |
|---|------------------------------------|
| 1. “The ocean old, | 4. Paces restless to and fro, |
| 3. Strong as youth and as uncontrolled, | |
| 2. Centuries old, | 5. Up and down the sands of gold.” |

Read as numbered, both as to the pitch of the voice and the numerical order; *i. e.*, number 4, should be on the same voice level as number 1, and number 5 as number 3.

The more *emotional* the thought, the *lower* becomes the *pitch* of the voice; but as the *mind* is addressed as distinguished from the *emotions*, the most important parts should be *higher* in pitch.

EXAMPLE.

"An old clock that had stood for fifty years in a farmer's kitchen, early one summer's morning, without giving any warning, suddenly stopped."

This stanza appeals more to the intellect than to the emotions. It should be read as numbered, and as to the voice levels.

3. Early one summer's morning,

1. An old clock

5. Suddenly stopped.

2. That had stood for fifty years in a farmer's kitchen,

[4. Without giving any warning,

It will be observed that the subject and predicate are on the same level; hence they should be given with the same pitch.

The tendency to give explanatory sentences too much prominence is still more clearly shown

in prose readings. We have chosen poetical selections because they are more generally used in public reading, and the poems from which we quote are more or less familiar to the school-room readers.

In *Mark Twain's description of European Guides*, we have a good illustration of explanatory sentences. In *school*, this selection is wholly *read*—no action taking place; that is right, as also the reading of the *explanatory* sentences, if appropriately done; *i. e.*, taken out of the level of the preceding and succeeding thought. But the *platform* reader should wholly *omit* the explanatory sentences, because *he* should explain them by his *actions*. In all places where it speaks of the doctor or the guide doing thus and so, the *reader* should not *speak* of it and then *do* it, but should *do* it *without* speaking of it.

The *explanatory* sentence *acted* by the reader should not be *voiced* by him; but *if* voiced, as is sometimes the case in poetry, it should receive no *action*.

Poe's "Raven" furnishes us a fine example of this. All the explanatory sentences are essential to the rhythmical order, and to the com-

pleteness of the picture. The reader should *speak* of these things, but should not *do* them. He is speaking of a time in the past when he was "nodding, nearly napping." It is not *now*.

"Here I opened wide the door." He does not open it *now*. "Straight I wheeled a cushioned seat." He should not wheel it *now*. These are all past tense, and are explanatory of what he did *then*. These will all be much more impressive if the "nodding" and the "napping," the "walking" and the "wheeling" are left to the vivid imagination of the audience. They will thus be drawn more to the *spirit* of the selection than to its *mechanism*; they will *feel* him as he suffers *now*, and *see* him as he suffered *then*.

PARENTHETICAL SENTENCES.

RULE.—*Parenthetical sentences*, like explanatory ones, are *taken out* of the *level* of the *preceding thought*, and are dealt with the same as the explanatory sentences with the exception that, inasmuch as they do not explain, they can be entirely dropped without detracting from the thought.

EXAMPLE.

In the wigwam with Nokomis
With those gloomy guests that watched her,
With the famine and the fever,
She was lying, the beloved,
She the dying Minnehaha.
"Hark!" she said, "I hear a rushing,
Hear a roaring and a rushing,
Hear the Falls of Minnehaha.
Calling to me from the distance."
"No, my child!" said old Nokomis,
"Tis the night wind in the pine-trees!"
"Look!" she said, "I see my father
Standing lonely at his door way,
Beckoning to me from his wigwam
In the land of the Dakotas!"
"No, my child!" said old Nokomis,
"Tis the smoke that waves and beckons."

The parenthetical sentences, "she said" and "said old Nokomis" are entirely unnecessary to the rendition of the thought. Nokomis and Minnehaha have both been mentioned as being in the tent. It does not require an expert to be able to distinguish between the voice of a dying young woman and a heathful grandmother. It may be argued that these parenthetical sentences are essential to the poetic measure. It is so in many cases, but not in this, as the *pause* will be

more effective, and less likely to break in upon the scene and destroy the spirit of the selection, than if utterance were given to that which does not add to the effect nor to the clearness of the thought. In a conversation with Mr. Longfellow concerning this poem, he said to us. "I cannot say what form of writing to call 'The Famine:' it is not exactly blank verse, and I question whether it is really poetry. It has a peculiarity all its own. The omissions you make are perfectly admissible, and they do not, in the least, detract from the thought, but on the contrary, preserve the continuity."

SACRIFICING NATURE.

RULE.—*Sacrificing nature for the sake of the effect produced on an audience is both wrong and inartistic.*

EXAMPLE I.

And the only word there spoken,
Was the whispered word, "Lenore!"
This I whispered, and an echo
Murmured back the word, "Lenore!"

Did you ever hear anecho to a whisper? We never did, save by an elocutionist—with whom all things are possible.

The *effect* may be very pleasant to an audience to hear the word "Lenore" whispered, and then hear anecho given to the whispered word—if it were possible,—but we can assure you it is not *natural*.

The word "whispered" should not be taken in its literal sense, and even if it were, it should be narrated. You are merely telling of something that *has* occurred, not something that is occurring.

EXAMPLE II.

"And the wind
About the eaves of the cottage
Sobs and grieves."

It is neither necessary nor natural that the reader should so far impersonate the wind as to *do* the sobbing and grieving, however pleasant (?) it may be to an audience. We are aware that such selections take—take wind; but windy readers and reciters are not artists.

UNFAMILIAR WORDS OR TERMS.

RULE.—In speaking an *unfamiliar name*, *word* or *term* make sufficient *pause before* and *pause after* the thought, to give your hearers time to comprehend the same.

When one is obliged to make an effort to catch a word or phrase that was lost in consequence of the reader violating the foregoing rule, the succeeding thought will also be lost; hence the interest slackens.

EXAMPLE.

“For lo! along the river’s bed
A mighty eygre reared its crest.”

The word “eygre” (*ā-gur*) should come under this rule.

Ministers should guard against this fault in reading the Biblical names of persons, rivers, cities, etc., with which the congregation may not be wholly conversant.

CONJUNCTIONS.

RULE.—All *conjunctions* (and, but, etc.,) should be *passed over lightly unless* they are intended as *aids* to a *rhetorical pause*, or to be

emphasized in consequence of contrast. They are not always unimportant, hence require very judicious handling.

EXAMPLE.

"One Day Solitary."

—*J. T. Trowbridge.*

"Here I am at the end of my journey.

And—well, it ain't jolly, not so very!—

I'd like to throttle that sharp attorney."

EXAMPLE II.

"The Emigrant's Story."

—*J. T. Trowbridge.*

"Then the wind took us, and—

Well, the next minute I found myself," etc.

EXAMPLE III.

"Just as I am! without one plea

(1st plea) But that thy *blood* was shed for me,

(2d plea) And that thou *bidst* me come to thee."

"Without one plea"—except the two given: hence "one" is not intended to be taken literally, but the same as if written "without any plea," etc.

The word "and" should be emphasized and followed by a rhetorical pause.

EXAMPLE IV.

I said you *or* he, not you *and* he.

THE ARTICLE A.

Do not obscure the article A nor do not speak it so clearly as to invite special attention to it.

RULE.—Speak the “a” as you would in hastily repeating the alphabet.

The “a,” when emphasized, should have its long sound; *i. e.* its name sound. In all other cases it should be the long sound of “a” slightly touched. It should never drop to the sound of ũ. This is slovenly. The article should always be pronounced with the noun as though it were a part of it; *i. e.*, a boy, should be pronounced the same as the words *above*, *about*, *amid*, *again*, etc., when they are correctly given.

One would not think of saying ũbecedā’rian for ābecedā’rian, yet we seldom hear any thing but umēr’ucun for amēr’ican,—the long “a” and the short “a” obscure; *i. e.*, slightly touched.

THE ARTICLE THE.

RULE.—T-h-e is pronounced thē.

Teach a child that t-h-e is pronounced the,

but that he must not put any more force upon it than upon any other unaccented word. The result will be that when the article immediately precedes a vowel, he will give the "e" the sound of long "e" slightly touched, and if the "e" immediately precedes a consonant, the vocal organs will readily adjust themselves unconsciously to the child for the sound of the next position below long "e"; i. e., ĭ (thĭ). But once teach the child that *t-h-e* is sometimes *thū*, and our word for it, it will be *thū* very last time you will hear *thē* or *thĭ*.

VOWEL EXAMPLES.

(Thē). The ārmy. The ēvil. The īdea. The ōcean. The ūnion. The āctor. The ēnemy. The ĭndian. The ōddest. The ūpper.

CONSONANT EXAMPLES.

(Thĭ). The bad. The cold. The dot. The flow. The good. The high. The jar. The lad. The May. The night. The pay. The quince. The ray. The sun. The tar. The vine. The willow. The yoke. The zebra.

INDIVIDUALITY.

The *teacher* in the *public school*, the *instructor* for the *pulpit*, for the *rostrum* or for

the *stage*, should always aim to *preserve* the *individuality* of the *pupil*.

RULE.—*Avoid teaching by imitation.*

“Borrowed individualities, like borrowed garments, seldom fit.”

The full power of a pupil can never be developed by imitation. It is often the case that a pupil possesses greater native talent than his teacher. The instructor should be keen enough to observe this, and master enough to touch the right springs of action for the pupil. By this imitation teaching, otherwise excellent ministers, orators and readers have been shorn of their native power. They cannot soar upon the wings of eloquence, as is often their want and need, because they have unfortunately fallen into the hands of one who *adopted* the profession of teaching, but was never adopted by *it*. Such a teacher lacks adaption. He attacks the man's *mannerisms*, and with his professional shears he clips the wings of the born eagle.

Mannerisms.

Mannerisms are quite frequently, the great power of an orator.

The true teacher will readily discriminate between those that add strength to the speaker and those that clog the wheels of his progressive nature. Allow him to keep the former, but aid him to gradually lay by the latter. Impress upon your pupils in the school-room, and of whatsoever calling, that anything which detrimentally *attracts* to the *individual*, is liable to *detract* from the *thought*. We would prefer defectiveness to affectation.

Sound vs. Sense.

RULE.—Do not *mistake volume of voice for intensity of expression*.

The loudest tones are not always the most soul stirring. The clock with the loudest tick is not always the best. "It is the *empty* wagon that makes the most *noise*." The more intense the emotional expression, the lower should be the pitch of the voice; the more intense the mental, the higher should be the pitch of the voice.

EXAMPLE.

"Tell's address to the Alps."

This may be shouted as an exercise for the voice, but when the soul is put in it, the voice will lower in proportion to the "impress of divine awe."

Here again, in sound vs. sense, we have the same type of elocutionist as the one who gets the garment to large for the object.

DECLAMATORY vs. THE NATURAL.

RULE.—*Avoid taking a higher pitch when it is increased force that is needed.*

EXAMPLE.

"Cassius' speech on Honor" should not be declaimed as though Cassius were speaking to a man a hundred feet away, and as though Cassius had written it down to speak *at* Brutus the first time he met him. Have the tone, the volume of voice, the general character, consistent with the sense.

There are two schools of elocution as there are two schools of acting. The declamatory school gives every word as if it were committed to memory, and the gestures and attitudes are conspicuous by the conscious effort of the performer. The natural school gives every thought as if it were born at the moment and uttered for the

first time; the gestures and attitudes though quite profuse do not invite special attention as they are not given as though the performer were conscious of them—and he should not be—yet, when attested by the philosophy of expression they are correct, because they were spontaneous; the mechanism not being visible.

BOWING.

This, of course, is not done in school reading, but is reserved until the essay, the oration or the declamation is given. We are all familiar with the stereotyped bow; it has been the same for ages; it asserts itself upon the platform with the public reader or speaker.

We would not be so cruel as to rob the school-boy or school-girl of this privilege and pleasure, for they, as well as the audience, often get more satisfaction from the bow than from anything else.

It is our intention to speak a word concerning its significance and appropriateness as relating to the rostrum.

The public speaker or reader has no more cause to make a bow, than has the minister,—save in response to applause. In case of

applause, he has an acknowledgement to which he must respond in return for something rendered him.

It is very rude not to return a bow. An audience never does. It is true, it may be a compliment to the speaker that the people are present; but he should make it a compliment to them that he is there. If he is a *master* of his subject, *they* become indebted to *him*; if he is *not* a master, he has no *right* there. If one still insists upon following the fashion, or has need to bow as an acknowledgment, we offer the following: make a graceful bow by merely inclining the head. True, this is cold, but it is in keeping with a *cold* reception; nevertheless, it is respect of the highest order and in harmony with the dignity of your position.

If, however, you meet with a *warm* reception, you should, in proportion to its *heartiness*, return your heart-felt appreciation by inclining the body from the waist,—in so doing you incline the heart as well as the head. Do not drop the head so low as to hide the eyes. Keep them steadily fixed upon the audience, or the bow will be of such a nature as to bring you within the realm of humiliation— a position

which should never be taken by a speaker.

Be not pompous, but firm; keep a reserve of power in your voice, in your attitudes, and in your general bearing.

TRUE AND FALSE ELOCUTION.

As "There are loves and loves," so there are readers and readers. It is an error to suppose that every one can become a good reader. Readers, like orators, are born, not made. It is essential to have constantly before us the highest type of manhood and womanhood as our ideal; to be possessed of the finest sensibilities; to be thorough students of human nature; else how could we interpret such characters.

Our greatest orators, ministers, readers and public speakers are those whose words shine right through a clean, pure, white soul—ay, breathing, as it were, the very breath of the Divine.

Two questions naturally arise here: First, is it to be understood that these qualities cannot be acquired? Second, if one possesses these

qualities, what need of a teacher? These qualities can not be acquired; there must be a germ, and that germ innate; hence it will not be an acquisition but a cultivation of those qualities. There must be a something to cultivate, and the result will be in proportion to the congeniality of the soil.

Why do we need the teacher? The possessor of these talents, like the unrefined gold or the diamond in the rough, must of necessity pass through a certain process, according to the individual needs, before claiming the highest attention, and being of the greatest value. In some cases these talents may possibly lie dormant, and even be unconscious to the possessor, but, like the instrument which cannot of itself play, it needs but the master hand to bring forth its sweetest melodies.

One may possess the *spirit*, yet have much to learn that the spirit alone will not supply; for instance, no one will read, speak or sing to the best advantage who does not *breathe* correctly.

By a very careful estimate it is found that

only about eight in one hundred breathe correctly, and not more than about one in five thousand—many of these teachers of elocution and teachers of vocal music—understand the proper management of the breath; *i. e.*, to economize the expenditure of breath in the production of tone. Strange that we have lived all these years and do not breathe correctly? No, no more strange that we violate *this* than any other of nature's laws. But this fault, like all others must be duly atoned for.

Do you ask for proof? You will find it in worn out ministers and other public speakers all over the country, many of whom have not yet reached their prime.

We desire to call special attention to one very important fact, which all leading physicians will confirm; viz. There are more cases of bronchitis and pulmonary consumption caused by an ignorance of the proper use of the lungs and larynx than by all other causes combined.

To *prevent* and *remedy* this trouble is the work of the teacher of elocution. Therefore the

first step is to take the pupil back to childhood. Every heathful child breathes correctly, but, as he grows older, he seems to grow no wiser in this respect.

Many people—especially ladies—make a very serious, ay, a fatal mistake, in assuming a wisdom beyond that of the Supreme Being, in endeavoring to reverse the order of the size of the lungs. Thus, through bad habits, and worse corsets—and possibly by inheriting weak constitutions, we find so much of incorrect breathing; and this, as has already been shown, brings with it other defects, physical, and consequently vocal, many of which come under the direct province of the true teacher of elocution, who, to be such, must of necessity be thoroughly versed in vocal physiology; and, having this knowledge of the breathing and vocal apparatus, he can readily and effectively do with vocal treatment what cannot be so successfully and satisfactorily done with medicine.

The medicine may remove the effect but does not reach the cause, and the same cause will

produce a like effect; therefore, by understanding the use of the voice, much of the lung, bronchial and throat trouble can be entirely eradicated, and, known in time, can be prevented.

This knowledge will enable one to use the voice for hours, for consecutive nights, even for consecutive months, without hoarseness or weariness; but, on the contrary this use, like every healthful exercise, will invigorate the whole system. This very important branch of our work is here stated, because a very general idea prevails that the business of an elocutionist is only to teach those who intend to become public readers. Year after year, from our various institutres are graduated pupils to fill important positions—the pulpit, the bar, the school-room, etc., with no knowledge whatever of the use of the human voice. Mark the result. Call to mind as many as you will who occupy these positions, and how many are exempt from some throat, lung or bronchial trouble, arising wholly from an improper use of the lungs and larynx.

Our pupils are furnished with knowledge, but no medium for the conveyance of that knowledge; they are given the *sword*, but no *handle* wherewith to wield it. They know little or nothing of the human voice, "the great outlet and passage way of the soul, the canvas upon which we may throw thought and feeling that others may see and read; the divine current which allies man to his fellow."

It matters not in what business you may be engaged, or whether a lady or gentleman of leisure, you will find in the study of true elocution that which will meet your individual needs and the better fit you for business or for the social circle. The study of the voice alone is advantageous in every vocation of life. "The business man lays his voice by the side of his wares, and the eye of the purchaser harmonizes with the ear in its judgment." Some voices repel, others attract. In the home circle, and in fact everywhere, it is well to remember that "Molasses catches more flies than vinegar."

Sweeten your voices and you will sweeten your lives and your homes.

You should not be satisfied with voice *building* only, but *culture* the voice also, and this cultured voice will be reflex in its action. "Acquirement may pass away, but *culture* never leaves a man. By acquirement a man *has* something, by culture he *is* something. Culture engrosses the whole man."

The tone of voice bespeaks the individual. One may be exquisitely dressed, yet show no proof of his good taste, for it may be the work of another; but when we hear him speak we are not long in determining whether any one lives there or not, for "Expression is the dress of thought." Thus the *quality* of the voice is just as essential as the *quantity*.

Your hearers should not only be able to hear and understand, but by the quality of your voice be induced to listen.

A dull, monotonous reader will not win the ear, however faultless *otherwise* the rendering of the sense. Every color of the rainbow is

depicted in the human voice; hence the reader will—in proportion as he is an artist—use the artist's precision in the laying on of tints and the grouping of objects. Coloring, in reading, may be described as the different phases of emotional expression in the voice. The picture should be distinct in the mind of the reader, the central figure corresponding with the emphatic word. This distinctness must be carefully observed, else the audience will fail to see a clear painting. One of the old Arabian proverbs is, "When you read of a horse, see the prints of its hoofs."

Let us now look for a moment at some of the faults of readers and teachers of elocution. There are none of us *without* faults, but what will here be mentioned, are among the more palpable.

There are teachers who allow pupils to begin reading without any knowledge of the breathing or vocal apparatus, or the slightest idea of the formation of the elementary sounds of the English language; consequently, the

critical ear must be the victim of the harsh and discordant sounds, the faulty articulation and pronunciation, and many other defects consequent on such teaching. But this is not all; teachers who *ignore* this, from *whatever* cause, are generally those who teach the do-as-I-do system; *i. e.*, nothing but imitation. What an error, when we consider the fact that we are more apt in imitating *faults* than *excellences*. "As reason increases, imitation decreases." By this imitation teaching we soon find the pupil a mere machine, at no time in sympathy with the subject, merely calling words without any thoughts; so that such teachers without developing and disciplining the mind to act for itself, or enabling their pupils not only to *perceive* the thoughts of the great authors, but to *comprehend* them, and by the voice and its auxiliaries to intelligently and satisfactorily present them to an audience, they are merely teaching them to declaim, and causing them, as has just been stated, to be mechanical in their work. (See page 101).

A statue is not a work of art when it shows the marks of the tools; neither is the reader an artist when he shows the mechanism in his work,—ay, even if he shows himself.

When we look at a beautiful building and admire its architecture, we see a work of art; we see the *result* of mechanism and not the mechanism itself; neither is there now any *trace* of the rough scaffolding which was necessary for its completion. So it is with *all* art; whether it be “in the cold marble, or on the canvas, or on the printed page,” we should see no trace of anything which would mar its beauty. The reader should step upon the platform free from aught that would detract from the thought. Before an audience is not the place to practice; but hours and days, and even months, of private work are necessary, so that the previous drill will assure us that every tone of voice, every position of the body, every gesture and facial expression, will respond to the impulses of the will. Then all will work in perfect harmony, and thought will be the motive power.

All this requires much patience and study, but be assured, "The object is worthy the effort."

A gentleman in Paris took his son to Delsarte—the great master of expression—to have him prepared for the stage. The gentleman asked Delsarte what play he should begin with; the answer was, "Not any." "What book will he use?" "Not any." He began with the young man on *one word*, he *ended* with him on that one word, but not until he could speak it 625 ways, with its corresponding expressions—facial and vocal—gestures, intonations, positions, etc., and when that was satisfactorily done, the young man passed from that instruction to the stage, and became an actor of great versatility and power.

Let us look again at another class of readers and teachers—especially readers—who have never had a lesson in elocution. Would you not deem it an act of insanity were a man to make music or painting his profession, without previous study with a master of the art he purposes to practice? Reference is here made to a

class of readers who palm themselves off as professionals, but possess no right whatever to the title. They belong to that large class of *natural* readers who are self-satisfied, and seem to take pride in the thought that they are *self-made*. So they are, and generally worship their *creator*.

There are many *so-called* natural readers who are very *unnatural*. Naturalness should be consistent with nature, and that of the highest order. The writer of this article was once a natural reader, *i. e.*, naturally a very awkward and tempestuous one. Though thoroughly infused with the spirit of the subject, his nature had become more or less perverted, or circumstances over which he had no control had for a time governed him: consequently he was cramped in his expressions. It is essential to be *free*, free as the mountain stream, which, rushing hither and thither, is ever obedient to its source. These persons who are *self-made* and *need* no instruction, remind us very much of the boy who built the ship. On being questioned as to the mechanic, he replied that he built it

himself all out of his own head, and had plenty *wood* left for another. Again, we find a class of teachers who claim to give you *all* in ten lessons. Possibly so; *i. e.*, all they have. All of elocution cannot be taught in ten lessons, nor ten weeks, nor ten months, nor ten years. It is the work of a lifetime, notwithstanding to the contrary there are teachers who claim to be able to *graduate any one in three months*, no matter whether he has any brains or not. *Such* teachers have elocution on the brain, but very little brain on elocution. Perfection is unknown in this art; were it possible to reach that state, there would be nothing more to work for. As we advance so does our *ideal*. It is not claimed that *nothing* can be done in ten lessons; very much indeed may be accomplished, according to the ability of the teacher and the aptness of the pupil.

It is astonishing to note the lack of judgment, at times, that the great mass of people show in reference to elocution. For instance—a pupil who has had no previous instruction in

the art, probably has never read a line in public and, what is more, cannot even call the words; has a voice throaty, possibly nasal, withal; does not know what a *gesture* means; can only make a few *motions* and those of a pump-handle nature; has not firmness enough to even stand erect before an audience; lacks ideality and individuality, and never dreams of sublimity; such a one, with these and many other faults having finished a course of ten lessons, and being invited to pass an evening with friends, is importuned to read, and the announcement that he does not yet feel competent so to do is received with astonishment. What, ten lessons, and not able to read?

Would you think of asking a pupil at the completion of ten lessons in either vocal or instrumental music to entertain friends? Is not the one just as reasonable a demand as the other? Is it not strange that, while multitudes are industriously striving to learn the art of singing, it appears not to be known that the art of reading and speaking demands equally

patient study, and is vastly more useful when attained? Are you aware that in the use of the human voice you are learning to play upon the most delicate and difficult instrument in the world? Simple, 'tis true, but all the greater for its simplicity. No heart so hardened that may not be touched by its melodies. Reading is both a *science* and an *art*. "Science is a knowledge of facts and forces; art is the intellectual and manual power to control such forces for the gratification and benefit of mankind. Science is the embodiment of intellectual discoveries; art is the archangel which puts theory into practice for the world's permanent good." The *highest* art is to *conceal* art. "To hold the mirror up to nature." Nature should never be sacrificed for the sake of effect. (See page 96).

Let us study nature in its various forms and learn to appreciate an artist, whether he be on the stage or platform, and it will be but a short time till acting and reading of this order will receive its true and due merit, and the ranter will have had his day. The word elocution has

become so perverted that we have now come to look upon an elocutionist as one who plays with his voice; *i. e.*, the more noise the more elocution, thereby falling into the very common error of mistaking volume of voice for intensity of expression. (See page 103).

The very root of all oratory is to gain the sympathy of your audience, and this is done, in a great degree, by the tone of voice; and the voice, to be thoroughly sympathetic, must have the heart element in it. "True eloquence consists in not only feeling a truth yourself, but in making those who hear you feel it." There are three channels through which every vocal expression must pass in order to be effectual and serve for proof as to whether the speaker is in sympathy with his subject, *viz.*, mental, facial and vocal, and will be expressed in this order. Words from the mind are but the mind made audible, and the tone of voice will therefore vary with every wave of thought or feeling. Every sentence should be fraught with meaning; but the speaker should so control his voice as to

address his hearers in such a manner that they will be conscious of a reserved power, a force behind the actual expression, which they feel, but cannot measure. In the rendering of what is pathetic, personal grief is a fault, and excites either pity or contempt for the speaker. We must feel the grief that takes in all mankind. (See page 89). The greater the grief, the deeper, and more nearly inexpressible, when it does have vent, the result is not merely a bubbling over at the lips, but a bursting forth as though the very heart would break.

Our control over an audience is in proportion to our control over ourselves. There is probably no word in the English language that will better convey our meaning—though more expressive than elegant—than “slopping over.”

Artemus Ward said of George Washington, “He never slopped over.” The *application* of this remark in reading is this; however pathetic the selection, try to master your grief instead of allowing it to master you. This very inward struggle of the emotions will give you a

power over an audience that can never be had if you allow the tears perfect freedom; in other words, tinge your voice with the sadness of your heart, and in proportion as you have previously acquainted yourself with the voice in its varied moods, you will express greater or less emotion. Do not *mistake* this word emotion. We frequently have a great deal of motion, with little or no emotion. Emotion is a *moving out*, not of the limbs merely, but of thought and feeling from the heart. Every movement that does not *add* to the effect will *detract* therefrom, whether it be of the head, hand or foot. Thus, many men mistake motion for emotion, and are thus led to believe that perspiration is inspiration. "Simplicity is the basis of all excellence." Though much stress has been laid upon the voice, let us not lose sight of the fact that the positions of the *body* affect the tone of voice, and that you will also find them harmonizing, thereby showing very clearly, so to speak, the attitude of the mind.

This is well illustrated by one under the in-

fluence of liquor; the body becomes limp, the tongue ceases to act with neatness and precision, thereby destroying the best articulate effect, and the voice takes on the vital tone and harmonizes with the body in its lack of support. (An illustration is here given by the speaker)

One may readily perceive the harmony existing between the physical and vocal expressions. Another example in which you all may have had some experience; viz., endeavoring to speak pleasantly while you are looking cross, or *vice versa*, neither of which it is possible to do.

Another very prevalent fault among readers and public speakers, is that of dropping the tone. (See page 85). We deal with thoughts as we deal with tangible objects.

There comes to mind a certain pastor in a distant city who never gave his thoughts to his *congregation*, but kept his eye steadily fixed upon a favorite place in the ceiling, and there he lodged all his thoughts; at least, such was the supposition, for they were never *heard* of afterward.

Again: A fault in which nearly every reader must admit of possessing his share, viz., personating where there is merely narrative. (See page 73).

Let us now "come to the quick and the heart of the matter" by asking ourselves why we do not have better reading and a better appreciation of correct reading. Because of ignorance of the so-called professors of their art. The *public*, also, are in a great measure responsible. We must admit there are teachers of elocution and public readers in many of our cities who have but a mere smattering of the art they profess to teach. Charlatans exist in every profession. Anything genuine will have many counterfeits and the counterfeiters will receive patronage and meet with a certain degree of success so long as the public remain in ignorance of what constitutes the true elements essential to correct reading and teaching; therefore *public taste* not being sufficiently cultivated accounts, in a great measure, for the scarcity of good readers, or more properly, perhaps, the preva-

lence of bad ones. If those who hear such readers and teachers would learn to discriminate between the true and the false, the standard of the one would be raised, and the other seek its level.

The true reader and teacher is a representative in a profession second to none in the world; a profession, which, when thoroughly taught, includes in that teaching much that tends to make life grander, nobler, and to fit us for the higher walks of life. To the reader is given an opportunity of wielding an influence the power of which is often greater than that of the minister of the gospel. One is able in a public reading to reach a class of individuals who never come within the pale of the church, and it is only a statement of facts to say that this class embraces many grand, noble men and women. True, practical elocution and true, practical religion go hand in hand; for all public reading should be *elevating* in its character; should have as its object the exalting of what is good and the suppression of what is evil. To do this

it is not necessary to be an "Auntie Doleful." The masses, we are aware, call for comedy; then let us present a good class, but not all comedy. Let us present the dark and the bright side of the picture, that by the *contrast* greater good may be done. How many a sad heart has been cheered by the presentation of a good comedy, and how many a youth, rushing headlong to destruction, has been checked and caused to reflect, by the portrayal of a character so like his own. What sermons lie in such selections as "The Bridge of Sighs," "The Actor's Story," "The Vagabonds," "One Day Solitary," "Beautiful Snow," "Why a Boot-black sold his Kit," "Betsey and I are out," "How Betsey and I made up," etc. Let us ask ourselves, "Did God ever make a heart that would not respond if the right chord were touched?" What a pleasant thought to know that it lies within the province of a reader, many times, to touch a chord that has long been mute. Allow us to cite but two of many instances coming directly under the notice of the writer of this article, he serving

as the humble instrument thereof. On one occasion, the reading of the last two named selections, "Betsey and I are out" and "How Betsey and I made up," was the means of reuniting a family that had been separated seven years. At another time the recital of the poem, "One Day Solitary," touched the heart of many a convict who saw in its portrayal but a reflex of himself, and the ultimate good may never be known except to Him who reads our inmost thoughts.

We shall never forget the look of the most hardened criminal within those prison walls, as he sat before us with folded arms during the impersonation of this poem. He watched us steadily with unflinching eye, from beneath those black, massive, shaggy eyebrows, while ever and anon his hand would steal nervously to his cheek. For what! For what? To brush away a tear. Ay, a tear that he would not willingly have shed for the world, for, as he glanced hastily at his comrade on either side, a bright light shot quickly athwart those swarthy

features, when he recognized the same act in them.

Ay, on that occasion, one word bedimmed many an eye that had long been strange to tears, and softened many a heart that the world would call cold and indifferent; that one word was "Mother;" and, as it was uttered, many a head bent low, and who can tell the many varied scenes of life that passed before them in quick succession in panoramic view? What word in the English language associates with it so much of tenderness, gentleness, forgiveness, as "Mother."

Then what are we to *glean* from these facts? That while we entertain, we should also instruct. The reader in the course of the evening should paint for an audience at least one picture of good influence in such a manner that it would hang on memory's walls for years, perhaps forever. The reader should not leave an impression of himself, but of the characters and various scenes which he represents to you. When you leave an entertainment, ask your-

selves, as a test of its merit, in *addition* to the *enjoyment* of the passing hour, was it *elevating* in its character? Do you carry away with you anything that will make your heart lighter, your path brighter, your resolutions of character more firm? *If not*, it has not been wholly a success. The reader should be *encouraged* in this class of reading by the public not being satisfied with mere show. We especially refer to *costume* readings. They are very good of their kind and in their way, but should never be recognized on the reading platform proper. No reader who is an artist in his profession will ever have occasion to resort to wigs or costuming. He who does so has not yet reached a very high standard as a reader, though he may be excellent in his specialty. It is said that "charity covereth a multitude of sins;" ay, so do handsome wardrobes, costumes and wig, cover a multitude of *elocutionary* sins. They may please the eye, but they fail to win the ear. It were better if readers would get into the atmosphere of the selections and think less of getting

into the wardrobe. No two persons ever see a statue or painting exactly the same, but through the eye as it has been educated. The person of culture and refinement looks upon a statue and sees only that which is suggestive of high art, while the person of low order and degraded tastes, looking through flaming eyes of passion, sees naught that is suggestive of purity. Though the statue may be the same in both cases, the eyes being differently educated, behold a different statue. So it is with the characters the reader portrays. If he but *voice* the words of the author, the audience will clothe the characters to suit their individual tastes, but if *he* clothes it, he compels them to look at it as he *presents* it; *i. e.*, according to his conception, no matter how inconsistent it may be with theirs. Even in so-called *character* readings, it is only the business of the reader to clothe the thought by giving it the proper expression, and leave the costuming to the varied tastes and imaginations of the audience.

Costuming belongs to the stage and not to

the platform, except where one makes a specialty of impersonating some well known characters of our own day. Some of us have seen and heard a reader of Shakespeare, who would faithfully and satisfactorily portray to an audience the tenderness of a Juliet, the pathos of an Ophelia, and the terrible passion of a Lear, and all this without change of costume or use of a wig. Many of you, undoubtedly, have had the pleasure of listening to the readings of the late Charlotte Cushman, who would paint, in vivid colors, the entire tragedy of Macbeth, while she would remain sitting at the reading desk—a fine example of reserved power. Are you aware that more and better talent is required to become a good versatile reader than a star actor?

While an actor for an evening portrays but one character, and that with the assistance of costuming, scenic effect, and other, sometimes equally attractive actors, the *reader* stands *alone, without* costuming, *without* scenic effect, without any but *imaginary* characters to draw out his power, and presents to an audience, by

his voice and action, all kinds and conditions of character, scenery of varied description, etc., and all this so effectually, that you at once *forget* the reader and are yourselves living amid those scenes and walking and talking with those characters. To sum it all up, a certain French writer has so well expressed it: "The *actor* is only the *soloist* in the orchestra, the *reader* is the *whole orchestra*." Many of you, doubtless, have heard readers, whom, by their elocutionary vociferations, you would pronounce a whole brass band—not much of a compliment to the band, either. Whenever you hear an actor or a dramatic critic speak disparagingly of elocution as a qualification essential for the stage, you may rest assured he is either prejudiced or does not *know* of what *true* elocution consists. *Declamatory* and *mechanical readers*, like *declamatory* and *mechanical actors*, are abominable. A true reader will make a true actor. Hear what a New York dramatic critic—who is not prejudiced—has to say upon the subject. Writing of a certain actor and actress,

he says, "They are thoroughly *trained*, they know the *principles* of their art, a very different thing from knowing the *business*; they pay laudable attention to one supremely important point recklessly disregarded upon our stage, viz., —*Elocution*." When we consider the deficiencies of many of our readers and actors; *i. e.*, their limited knowledge of their profession, surely it is not unjust to cite, as a parallel case, that of the man who had acknowledged that he had never been to school, but boasted that he had met the children on the way to and from. "Whatever is worth doing at all is worth doing well." When a man chooses his profession, or as it *should* be, when a profession chooses the man, he should be willing to give his life work to it.

One thought more, and that briefly stated. We must not expect *general* good reading until we have more knowledge of it in our public schools. Bad habits acquired in childhood in the performance of the merely mechanical act of sounding printed words, without the ideas that

they are intended to convey, are the foundation of bad readers in after life; the words going in at the eye, and coming out at the mouth without passing through the intelligent mind.

There is no branch of education more needed and yet more neglected than reading. As "education does not consist in the *possession*, merely, but in the *application* of knowledge," and that application must have a medium, and that medium is generally the voice, then how can we place too much stress upon the teachings of true elocution?

Let us accord, then, to a *master* of this art the highest place in one of the highest professions, because of his worth to the world at large; remembering at all times that a man is not estimated "by what the *world* gives to *him*, but by what *he* gives to the world;" and add to this the fact that "our highest happiness is reflex; it is that which comes back to us from the joy we have given others." It has been our endeavor in the foregoing, to invite thinking minds to look at the subject in its true light;

and our conclusions are that we must have a higher standard of reading and teaching, and that the duty of securing this result devolves upon teacher, reader and hearer.

BIBLE READING.

"So they read in the book in the law of God distinctly and gave the sense and caused the people to understand the reading."—Nehemiah 8-8.

We are aware that we are stepping on sacred ground, in consequence of which we anticipate many of the objections that will be raised, but it is our purpose to meet them fairly and squarely. Our object is a worthy one, hence we apprehend no charge of irreverence, feeling assured that whatever means may be used, will be fully justified by the end in view.

At the very first step on the road of investigation we are met by the question,—“Is the Word of God to be read as any other book?” Our answer is, “yes and no.”

Yes; it requires all the shades of feeling to be expressed in a manner consistent with the thought. We are to be governed by the same

law of emphasis and inflection, as in the reading of other books. We should endeavor to make the scenes live again.

No; we should not invest scripture reading with such characterization as we would in the portrayal of Shakespearcan personages; we should *suggest*, rather than *imitate*. Give the sentiment, but tone it down. The tones may be the same in kind but should be less in degree.

In the reading of the Bible, the minister should not forget that he is a reader—not an actor.

Gestures are not called for in Bible reading. Even in the most impassioned discourses, the *tones of voice* should be adequate for the expression of all emotions. The minister—in reading the Bible—stands as reporter and auditor, and he should read with a feeling of moral force and interpretation. He should not stand aloof, for he is a man of like passions with us. In sacred writings there are two voices—the Divine and the human.

We are very well aware that there is a strong

prejudice existing against throwing any expression in Bible reading. We are thoroughly convinced of this by the indifferent manner in which it is so often read; only partially to our prejudice, perhaps, and partially to lack of study. We would like to impress upon ministers, the fact that "The goodness of a man's cause can not palliate his careless neglect of its advocacy."

Sabbath after Sabbath, as we sit in our pew, we hear words of admonition from the minister, and ever linked therewith the consolation that "It is never too late to begin." We now have the floor, and we desire to talk to the minister.

To the young man we wish to offer words of comfort and encouragement, as he is about to launch, or may have just launched, on the ministerial sea. We also desire to point out the dangerous shoals upon which his brother's barque has so often been stranded, and in some cases totally wrecked.

To those advanced in years and in experience. We desire to say to them what they have so

often said to us, "It is never too late to begin." We would like to point all earnest workers directly to the Bible for their instruction concerning the reading of the Bible.

"So they read in the book, in the law of God distinctly, and gave the sense, and caused the people to understand the reading."

The foregoing words may be found in Nehemiah, 8th chapter and 8th verse. They embody much that appertains to the subject of such reading as is required at the sacred desk. Mark you, that at the very onset, we draw a line between reading and reciting. "So they *read* in the book;" they did not *recite* from the book.

The *manner* in which they read should be impressed upon every man who takes upon himself the responsible office of reading to others the Word of God. How many of our ministers, to-day, read either the Bible or the hymns *distinctly*. Fewer still are they who read in such a manner as to "*cause* the people to *understand* the reading." To *cause* them to understand,

implies an act on the part of the reader, beyond that of distinct utterance.

The words are vehicles of thought, hence they should not go empty to the hearer but be well laden. A word, as we view it upon the printed page is, of itself, cold and meaningless. Do we realize the value of our spoken language? What is it that causes one speaker to be more interesting than another? You may say it is his manner. What *is* that manner? Is it to be found in the words which he utters, or in the manner of uttering them? You will unhesitatingly say it is in the manner, and the manner is in the man, not in the matter.

To illustrate this we will cite a very old incident, but none better can be used to serve our purpose. When the Bishop of London asked the great actor Betterton—"Why is it that night after night you sway your audiences at will, moving them to laughter or to tears, while for the most part you are dealing with fiction; and yet, those same persons will sit so utterly unmoved when listening to discourses from the

pulpit, though instead of fiction, we are speaking the mighty truths of the gospel?" The great tragedian said, "We speak fiction as though it were truth, but you speak truth as though it were fiction."

Let us look again at the word upon the printed page. Every word possesses three forms of life. It has its eye-life, its ear-life, and its soul-life. Its eye-life is its orthography; its ear-life is its orthoëpy; its soul-life is its significance or expression. How many public speakers there are who never invest their language with the soul inspiring element.

A meeting was held a short since in our resident city to raise money for "The Home for the Friendless." Many were the speeches made by learned men, who thought more of their diction than of the great needs of the hour. No special enthusiasm had been aroused, no response worthy of mention had resulted. The evening was far spent, and the case looked hopeless, when an elderly gentleman arose and spoke but three words,—“Homeless, friendless,

moneyless." They were soul-felt words. They thrilled the audience. The result was almost magical.

Was the power in the words, or in the manner of expressing them? True it is, they were well chosen words and proved to be the most active agents that could be, or at least had been used. Suppose he had spoken them unfeelingly—"Homeless, friendless, moneyless." The result would naturally be, "Is that so? That's too bad!" In this case only the head, not the heart, would respond.

The last speaker fully realized the fact that to get hold of the purse-strings, he must first get hold of the heart-strings. Instead of words as words, it was thoughts as thoughts.

How much thought do you suppose the minister gave to his scripture lesson when he misplaced the emphasis in speaking of obeying the command to "get the ass and saddle him." He said, they got the ass and saddled *him*.

On another occasion he showed forth a predominant characteristic of his nature when

reading the sentence, "They sat at the table and did eat." His nature was made manifest by saying, "They sat at the table and *did* eat."

It seems to us that even greater care is needed in the reading of the Bible, than in the reading of any other book.

To more fully impress the law of emphasis and inflection upon the reader of the Bible, we will cite one or two cases outside of the sacred writings.

Even in the treatment of this subject, we have taken the liberty to intersperse the same with anecdotes, for the reason that "sometimes an anecdote will make plain what an argument would fail to satisfy."

Imagine our surprise when listening to the reading of Marco Bozarris, to hear the words "Come in consumptions ghastly form" read in full strong tones, as follows: "Come IN, consumptions ghastly form."

On another occasion an actor, essaying the role of Iago, desiring to show to his fellow-actors and to the audience that he was a man

of some originality, when speaking to Othello in reference to Cassio's honesty (which he very much doubted) and which should have been voiced in the form as given by Shakespeare, *i. e.*, "Honest, my lord?" he, to the surprise and amusement of all, turned the interrogatory into an exclamatory sentence "Honest! my Lord!

Sometime since we had the pleasure of listening to a noted divine in Boston with whom we were deeply impressed by his reading of the Bible and of the hymns, the earnestness of his prayer, and the able discourses ably presented. During the discourse he said, "I often attend the theatre, and I wish to emphasize the *legitimate* theatre; *i. e.*, where I can witness the interpretation of human nature as depicted in Shakespeare, and has been so grandly portrayed by such men as Booth, Barrett and McCullough.

When I return to my home, I take up my Bible and exclaim, O, that we ministers would spend the same amount of time, labor and study, on this grand, old book of books, that

the actor does upon that one book—Shakespeare. Not only that we may the better understand it, but that we may enable *others* to understand it.”

These words, my friends, fell from the lips of a grand and good man.

Too much stress cannot be laid upon the careful study necessary for effective reading of the Bible.

Hepworth, Chapin, Beecher and others might be mentioned as examples of those who have given special study to Bible Reading, Hymn Reading and Pulpit Eloquence. Hepworth is said to be a biblical reader of great reputation; that his reading of the story of Daniel in the lion's den, is one of wonderful vividness.

Chapin drew immense audiences, many of whom were drawn thither, largely by his own soul-inspiring rendition of the hymns. There are a great *many* ministers who draw very largely by their rendition of the hymns, but it is a drawing something akin to that of the dentist. It is a painful operation in the absence

of art. It becomes rending vs. rendering.

Beecher's voice was once very defective, but he overcame the defect by proper elocutionary drill when he was a young man. He often reverted with ardent delight to his old associations and his shouting in the woods.

Let young men emulate the example set by these men of power and may they go forth earnestly with a determination to give diligent heed to those requirements essential to correct and effective reading.

It is praise worthy in *any* young man to strive honorably in any honorable profession, for the highest place in that profession. What actor is content in remaining in a mediocre position? Then what minister should be? The grander the mission, the greater should be the ambition. The higher one attains in a calling, the greater are his possibilities of doing good. The more time the minister devotes to the study of the reading of the Bible the more will he find of its hidden truths and beauties.

Mrs. Siddons, of the eighteenth century, after

making herself famous in her grand conception and portrayal of Lady Macbeth, said—"I have not yet finished the study of the part." These words were spoken at the expiration of thirty years of only such study as a true artist will give.

Joe. Jefferson—whose name has become immortalized by his characterization of "Rip. Van Winkle"—is as true an artist as treads the boards of the American stage.

Nothing can be more in accordance with nature, than the manner with which he invests his words and his actions. Yet, he employs nature's hand-maid, art, in all that he does, and thus illustrates that higher art, which conceals art. He studied faithfully during the greater part of five years to acquire a particular inflection, when in a certain portion of the play, he had occasion to call to him, his little daughter Mena.

What incentives these examples should be to our young men in any calling—a worthy calling—to do *well* whatsoever they attempt. We cite

these true examples of the pulpit and of the stage, because they *are* true examples. They illustrate an art second to none in the world. Art and nature should so commingle that the line of distinction is not discernible.

A man stepped into a bank in Cincinnati and presented a check to be cashed. He was a stranger, hence was informed that he must be identified. He said to the clerk, "Why, do you not know me?" "No, sir, of course I know *of* you very well, but by what means am I to recognize you as Joe Jefferson?"

He looked at the clerk a moment, and then in an instant, began to let his thoughts play with and among those noble and mobile features, until the clerk saw Rip Van Winkle appearing before him. Jefferson looked at him a moment, and then slightly turning as if to leave, he said "Don'd know me! don'd know me! vell, I vill call Schneider, my dog, he knows me." It is needless to say, the check was cashed.

Was that Joe Jefferson? Was it the man? It was the man and manner and art.

When a simple narrative in the Bible is read, it should be with just that simplicity illustrated by this great man in his great character. Simple but effective. There are portions of the Bible that require great passion, great force, intense sorrow, and overwhelming joy, to be expressed through that great medium—the human voice.

Read each part in a manner consistent with the part. If it is Paul before Agrippa, make us to *see* Paul and Agrippa, or what is better still, make us to *feel* the presence of these men. Suggest the power with which Paul spoke to that King—*i. e.*, the *reserved* power. If it is Christ in the garden of Gethsemane, or upon the cross, suggest the anguish commingled with the resignation. It can *only* be suggested; no mortal can do more. If it is in the nature of a colloquy as that carried on between the blind man and the Jews and the Pharisees and the parents of the blind man, then that picture should be vividly brought before us, by the reader suggesting the various ones in their respective doubts and inquiries; but by no

means should he endeavor to imitate them. That would be dramatic action misapplied. It is *such* elocution that has barred the true teacher of the art, from our schools, colleges and seminaries.

When one is reading joyful thoughts from the Bible they should be read in a joyful manner, in a tone appropriate to the thought. If you say "Make a joyful noise unto the Lord;" do not *whine* it as much as to say—you make a joyful noise if you can. *I* can't. I have nothing to be joyful for. If you read "The Lord is my Shepherd I shall not want," make it appear so by the manner in which you read it, instead of causing us to doubt your faith by your doleful expression.

True it is, the Bible is the most difficult of all books to read aloud; then why should not the minister devote much time to the study thereof. Many a man spends his entire forces upon his sermon, making no preparation for the Bible-reading or for the hymn-reading. The reading of the Bible and of the hymns is to the sermon

what the tilling of the soil is to the seed. There is no wonder why the seed that is sown, falls so often upon barren soil, because the indifference manifested by the preacher in his reading is felt and even forced upon the congregation. Every minister *impels*, *compels* or *repels*.

We find a special difficulty in the reading of the Bible, arising from its division into verses, and its very incorrect and imperfect punctuation. You will find it necessary to over-look the printed signs and introduce your own pauses according to the requirement of the composition. It should be read so that the listener may be unable to discover, by your voice, where a verse begins or ends, unless the thought being voiced, is complete. The sense does not require this breaking up into verses, but on the contrary it is purely arbitrary. It does not exist in the original, but was adopted in the translation, merely for the convenience of reference, and for chanting.

We have heard men make as bungling mistakes in the pulpit when reading the Bible, as did

the president of a banquet one night when reading or announcing the various toasts.

The first was—"Let the toast *be*, dear woman." But the gentleman who responded, said, "Let the toast be—*dear woman!*"

At the conclusion of this response the president announced another.

"Woman, without her man, is a *brute*." He re-read it with greater emphasis "*Woman, without her man is a brute.*" A gentleman arose and said that he did not view woman in that light, and while he had no fault to find with the words used, he must take exceptions to the manner in which they were read. He said he did not think "Woman without her man, is a brute" but *he* would say, "*Woman! without her, man is a brute.*" You will perceive that the latter reading makes man the brute instead of the woman. Well, what does all this signify? Simply a matter of punctuation.

Punctuation serves as a guide to the author's idea, but should not always be regarded in the delivery of the thought. While there is no

punctuation in the Bible from beginning to end, *i. e.*, in the original, there is in every language an idiom peculiar to itself, and one must understand that idiom before he can give to the words their proper significance.

This brings us to a very important step concerning Bible reading. The assertion we are about to make may find many opponents; if so, we trust we may at least be credited with the expression of honest convictions.

Every educated minister is expected to know his Greek Testament and his Hebrew Bible. This he *must* do or rely wholly upon commentators—before he can intelligently preach to intelligent people.

We believe that none other than an *educated* man should ever take upon himself the responsible position of expounding the scriptures to an *intelligent* congregation.

Any man may preach—after a fashion—but it may simply be an essay on some subject found in the Bible and for which he has chosen a text. He reads the text as his foundation, but in

many cases it is the last we hear of it.

Can a man read the Bible as punctuated and read it correctly as to the sense? Impossible. There are thoughts cut in twain that should be linked (See Genesis ii chapter, 16 verse) and there are thoughts linked that should be separated.

What light can an uneducated minister throw upon the following sentence, the very punctuation of which causes two renderings thereof, resulting in a separation of churches, erecting a barrier between the mother-church and those that have succeeded her? We will read the passage two ways.

"Verily, verily I say unto you, *this day* thou shalt be with me in Paradise."

"Verily, verily I say unto you this day, thou shalt be with me in Paradise."

The change of punctuation in the foregoing, has no more effect upon the change of thought, than in the two renderings of the following Shakespearean quotation.

“There is a Divinity which shapes our ends,
rough-hew them as we will.”

There is a Divinity which shapes our ends
rough, hew them as we will.

One needs to be an intelligent expounder of the Bible, because some people read it literally. Think of the old lady who called upon her pastor saying,—“I am quite sure I cannot live with John any longer. I’ve tried every way I could to keep peace.”

“My dear sister, you must not give up. Whatever he may say or do, you should not provoke him, but you should ‘heap coals of fire upon his head.’ ”

“Coals of fire upon his head? Oh no! you don’t *know* him. Why that will never do one bit of good.”

“Have you tried it my sister?” “No, no. I never tried *coals of fire*, but I’ve tried *hot water*.”

In closing the subject of Bible reading we wish especially to impress the fact that the greater the position one occupies, the more will

he be called to account for his opportunities.

Whatever may be the talents given to men in other callings, the ministry surely possesses its full quota, and he who occupies a position therein, shall be held accountable for the use or the abuse thereof, and among these the one of Bible reading is of no little moment.

HYMN READING.

HYMN READING seems to receive much less attention than Bible reading which means no attention at all. Hymns are not always poetry, but prose in rhythmical form with ends of lines to rhyme. There are few ministers who do more than simply *glance* at a hymn, and the manner in which they are generally read, would lead one to suppose that they are not even favored with the glance. There is only one reason that we can give for this neglect, *i. e.*, the minister sees no sense in the hymn he is reading, consequently sees no sense in reading it differently. To such a one we would say, that which does not add to the effect, will surely detract therefrom, and for this reason we claim, that unless care and study are given to the reading of the hymns, it were much

better not to read them at all. It is a waste of time. If about so much time must be utilized, let it be done in that which is much more agreeable and profitable to the congregation, and in that which will bring forth more of the spirit of devotion from the pastor.

How utterly absurd it is for a minister to read an entire hymn of five stanzas—unless he reads it with the spirit—and at the conclusion thereof say to the congregation—"You will please omit, in singing, the 3d, 4th and 5th stanzas." 'Twere better had he omitted, in *reading*, the 1st, 2d, 3d, 4th and 5th stanzas. Indeed it were far better, in a devotional sense, for his good and for that of his congregation, to simply announce the hymn and let the choir and the congregation utilize the time in singing. The latter will have a restful influence while the former has a restless influence.

There is too much *form* in the pulpit, too much shell to crack before getting at the meat. The congregation becomes weary before the minister begins his sermon; hence it cannot be

expected to have its desired effect. The prayer—possibly the prayers—the scripture lesson and the singing may all be essential to get the pastor and people in sympathy with each other, and in sympathy with the occasion. They are links of a chain, all of which have a special value, and to these may be added the hymn reading if it is *well* done; if not, it is the weak link and mars the effect of all, no matter how strong may be the remainder of the chain, as we all know that “No chain is stronger than its weakest link.”

Every minister should carefully pave his way to his sermon, but he should not expect, if he takes his people over cobble-stones to have them in condition to enjoy or be benefited by the potion he has so carefully, earnestly and prayerfully prepared for them.

Hymns should be wisely chosen. They may contain a thought that will serve as an anchor to some storm-tossed soul, that has but drifted into what will prove to be the harbor for a sin-sick and turbulent spirit.

Why are hymns read? The origin of hymn

reading grew out of a necessity. It dates back to many years ago when hymn books were scarce, choirs unknown, and church organs existed only in the fertile imagination of some inventive genius. It was then that the pastor or deacon possessed about the only hymn book in the church, and from this he read the hymns—not for any expression, not *with* any particular expression, but with and for a purpose; viz., that all might hear, and that all might sing.

He gave them two lines at a time—

“All hail the power of Jesus’ name
Let angels prostrate fall.”

“SING.” And they *did* sing, and thoroughly enjoyed the singing as they sang with the spirit of devotion. The purpose for which the hymns were read was accomplished, but to-day, hymn reading is wholly unnecessary, fraught with many drawbacks, and should be wholly abandoned unless they are read with a desire to express the thought, to impress the thought, and to inspire the congregation. In any case, study is requisite and it has its reward. The

minister chooses the hymn to suit his theme, and he should make of it what it is capable of—a valuable acquisition in the preparation of his people for his sermon.

Hymns are divided into several classes, and should be read according to the individual class.

When the minister has chosen his hymns, his next step should be to ascertain to which class each hymn belongs; *i. e.*, supplication, meditation, exhortation, narration. A hymn may include all these modes of expression.

If the hymn is in the form of a supplication, then the minister should supplicate; *i. e.*, the words should not be spoken *to* the congregation but *for* the congregation and for himself. As an illustration of this class, we have the hymn—

“ My faith looks up to Thee,
Thou Lamb of Calvary ! ”

An example of the meditative style may be found in those soulful words

“ I'm nearer my home to-day
Than ever I've been before.”

In the reading of this hymn, the minister acts as a mouth-piece for the entire congregation. By placing *himself* into a meditative mood, he can the better bring his people into the same state of feeling. He should, by his reading, impress upon all his hearers, that they are "Nearer the bound of life where they lay their burdens down," that all are "Nearer leaving the cross, nearer gaining the crown." While he includes the congregation, he should take care, that by his reading he does not exclude himself.

As an example of exhortation, we would refer you to the joyful coronation in which all are exhorted to participate.

" All hail the power of Jesus' name
Let angels prostrate fall."

In the narrative style of reading, we will furnish two examples which are in marked contrast with each other.

What darker scene can be depicted to a congregation than that of midnight on a mountain? and what is more calculated to touch the sympathetic heart, than to tell of the anguish

of that "man of sorrows" who was pleading,
ay pleading alone?

There are gardens of Gethsemane all over the world! There are mountain brows that become darker! There are stars that become dim! There are always souls that are pleading that the cup may pass from them, but like Him of old, they, too, must drink of its bitterness, even to the dregs. Such a sorrowing soul may be found in nearly every congregation. Then with what care should the minister read the hymn

" 'Tis midnight! and on Olive's brow
The star is dimmed that lately shone;
'Tis midnight! In the garden now
The suffering Savior prays alone."

Then again, the minister has the privilege of changing the dark and turbulent waters to the song of joy, as heard in the clear ripple of the mountain brook when he tells us of "The old, old story," for

" More wonderful it seems
Than all the golden fancies
Of all our golden dreams."

"I love to tell the story!
It did so much for me!
And that is just the reason
I tell it now to thee."

Suppose we invest the reading with the result of only ear-life and eye-life! By omitting the soul-life, as in the case of nine out of every ten hymn-readers, what would be the effect upon a congregation? We should like to voice a few lines that you may the better judge

"I love to tell the story!
It did so much for me!
And that is just the reason
I tell it now to thee."

Is that the reason? Does the soul shine forth through its windows and assure us that we are in sympathy with the thought? No, not when reading it in such a *soul-less* manner.

We may tolerate carelessness and heartlessness of expressions in society, but at the sacred desk it is unpardonable.

Among other faults that exist in hymn-reading is what elocutionists term "inflectional tune," more generally known as "sing-song."

Such reading is common with children for it originates with the nursery rhymes. The peculiar jingle given to the lines, makes it attractive to the child, and is an aid in memorizing. We trace the same song through school, even in giving the multiplication table.

Whenever you hear that sing-song manner, whether in the nursery, in the school-room, or in the pulpit, you will be perfectly safe in accepting it as a sure indication of the absence of thought, at least the absence of all expression of thought, which, of itself, marks the absence of *impression*.

As proof of this, stop the boy when he is singing his multiplication-table of 2's, and ask him to tell you the result of two times six. You will observe that you have placed an obstruction on the track that causes him to halt, or throws him completely off. Before he is positively assured of the result he wanders back to the beginning, and either mentally or in an undertone he repeats his song till he reaches the number called for. The thought has never been

impressed, he has simply learned the words through an imitative process.

Again, if you desire to number a class of twenty or more having each, in turn, call his number, you will find, in the majority of cases that as soon as they enter the *teens* they will begin to *sing* the numbers, thus:—1-2-3, etc.

We will carry this sing-song through another grade on its way to the adult in poetry-reading, and to the minister in hymn-reading.

Pass through the halls of many of our schools of to-day, and listen to the class in oral spelling. You will scarcely need to slacken your pace, in fact you need not enter the building, for the untrained voice is very penetrating. Listen! The teacher gives the class *thunder*—to spell.

Thun		t h u ⁿ	thun	d e ^r	Thun
der.				der.	der
Bar bar					
		ous.			
b a ^r		b a ^r			
bar		bar	ous		
			us		
				Bar bar	
				us.	

Surely it is bar-bar-ous.

Why even the teacher strikes the same notes every time, but not always in the same gentle (?) way.

Is it any wonder that the innate sweetness of many of our lady teachers—but we will stop right there, and remind you that we are talking of hymn-reading or hymn-singing.

This unnecessary prolongation and sing-song of which we have spoken is very objectionable and disagreeable even in the school-room, and much more so in the pulpit.

Faults are largely manufactured in the primary grades of our public schools. What may be excusable in a child, is not always permissible in a man.

We would like to suggest a motto for the minister to have framed and placed in his study as a constant reminder of his need to study the hymns, and lay by the faults of childhood. We will take our motto from the scriptures: "When I was a child, I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things."

Let us look for a moment and see to what extent this ineffective and *defective* hymn reading is found among our ministers; *i. e.*, this tendency to sing-song.

“ There is a fountain filled with blood,
Drawn from Immanuel’s veins,
And sinners plunged beneath that flood
Lose all their guilty stains.”

Ta ta ta *ta*, ta ta ta

Ta ta ta *ta*, ta ta

This reading finds its counterpart—though not in measure—in the familiar nursery rhyme.

“ Dickory, dickory, dock,
The mouse ran up the clock.
The clock struck one
And down it run
Dickory, dickory, dock.”

The last word in every line of the hymn is generally pushed over the pulpit to the floor with such force that it is quite suggestive of a combative element.

You will observe that there is no thought expressed when reading a hymn in that manner; for, unimportant words are made prominent,

and important words lose their significance. The word veins has nothing to do with the thought, and is necessary only for the rhyming.

Then again, how often such reading materially changes the *sense* of a hymn by completely breaking a thought in twain. To illustrate,—

“Just as I am! without one plea
 But that thy blood was shed for me
 And that thou bidst me come to thee.”

By reading this hymn with a falling inflection on *plea*, assures us that he *has* no plea, not even *one*.

“Just as I am! Without one *plea*.”

Whereas, we are informed in the lines immediately following, that there are *two* pleas.

1st—“But that thy blood was shed for me,
 2d —“And that thou bidst me come to thee.

Hence the falling inflection at the end of the first line completely destroys the sense, and in fact makes a statement that is untrue. The falling inflection comes on the word “*am*,” as that is a statement of itself, the *conditions* being an *after* consideration.

Closely allied to the error of a falling inflection at the end of each line is the very prevalent fault of always pausing at the end of a line in poetry.

A pause should be made only when the *sense* demands it, and only *where* the sense demands it. Trying to preserve the rhyme by the pause is done at the expense of the thought, and sometimes of the truth.

This pausing versus sense reminds us of a young man who was called upon in class, to rise and read a stanza, the concluding lines of which were :—

“ And when the wind blew
It rocked her puny mansion.

The last syllable of the last word did not appear upon the same line as the first syllable, so the young man stopped where the line stopped.

“ And when the wind blew
It rocked her puny man.”

After taking his seat, he saw the rest of the word and thinking the remaining syllable to be

two words he sprang to his feet, saying, *sigh on*; thereby making as much of the line as possible. He expressed as much thought as is often given in hymn reading.

Before leaving this branch of the pulpit work we wish to point out one more error in hymn reading, and in fact, in the reading of all poetry. It is slovenliness, arising from laziness and carelessness; the result of which is not the most desirable, especially in sacred or solemn writings. We will cite a number of instances that need no comments.

"Heaven with hosannas | rings."

not

Heaven with hosanna's rings.

"What it utters is it's only stock and store."

not

What it utters is its only stockin store.

"We'll stand the storm, it won't be long

We'll anchor by and by."

not

We'll lank her by and by.

"One sweetly solemn thought
Comes to me o'er and o'er."

not

Come stoo me o'er and o'er.

"Let me see then what there at is."

not

Let me see then what the rat is.

"His father's heart was awed with grief."

not

His father's heart was sawed with grief.

We trust that the examples just cited may impress upon the minister the need of more care and study in the reading of his hymns.

It is more essential that we mind the thought, than that we mind the printed pauses. The printed pauses govern the thought *to* the interpreter but the unseen pauses govern the thought *from* the interpreter.

"Ruskin gives us a word of encouragement by saying:—"If I could have a son or daughter possessed of but one accomplishment in life, it should be that of good reading."

During the latter years of the life of Ralph Waldo Emerson, it was our pleasure and honor to meet him many times, and many were the cheering words that fell from his lips; while from his pen we record the following, from which we gain fresh inspiration. "A good reader summons the mighty dead from their tombs and makes them speak to us."

We trust that the few hints given on Bible reading and hymn reading may prove sufficiently suggestive to awaken an interest and determination that will prove highly beneficial to pastor and people.

We will next invite your attention to a few practical thoughts concerning the third and most important part of the minister's public work. Bible reading and hymn reading are but the steps to Pulpit Eloquence.

PULPIT ELOQUENCE.

Eloquence is just as essential at the sacred desk, as it is at the bar of justice or upon the rostrum. We do not think it is too much to say that eloquence may be considered the *business* of the church, though it is too often considered only an accomplishment, and thus becomes oratory instead.

The very business of the minister is to talk, and to talk so as to persuade; that, is what we term eloquence. To persuade he must be heard, and to be heard he must talk so as to please the ear while informing the mind; then he is what we term an orator. He may have great power in his eloquence, he *will* have great power, but he will have *greater* power if he uses nature's hand-maid, oratory, (as eloquence is nature).

'Twere better that he have eloquence without oratory, than oratory without eloquence.

The pulpit speaker differs from all others in the fact that he is not open to answer, therefore he has it all his own way. He speaks not merely as a man offering his own opinion to others, but as one who bears a message from a higher authority. Moreover he may assume that his congregation are in substantial agreement with him, consequently he has no need to prove his title. He is before them of his own right and they acknowledge him to be their teacher. More than that, the subjects of which the preacher treats, are of the mightiest moment to all his hearers; the highest and the humblest have an equal interest in the world against whose temptations he warns, and in the heaven to whose joys he invites.

There is not a human weakness or a virtue, not a passion or a sentiment, that does not come legitimately within the sphere of his discourse. Whatever is nearest and dearest to us, whatever we most desire or most dread, all

that is known and all that is unknown, the busy present and the great dark future are his to wield at his will—for winning, for deterring, for detracting, for terrifying. He can persuade or excite or awe his hearers at his pleasure. He may resort to all wonders of art and of nature for illustrations; and if he comprehends the grandeur of his mission, he has the stimulus of consciousness, that with God's blessing, the words he utters will save souls.

There is many a good faithful minister who is often disheartened because he does not meet any response to his most earnest and heart-felt appeals. He feels that he is a faithful laborer in the Master's vineyard; hence is the more surprised that his efforts are so fruitless. Such a one belongs to a large class of ministers who forget that they must lay hold of every means of improvement and helpfulness that comes within reach.

It is the duty of every minister to fully prepare himself not only in divining the thought, but to seek the best mode of giving it utterance.

Not only pauses, emphasis, and inflections need much care, but voice and body should be under perfect control. The voice too often proves a barrier in the way of a speaker's access to the minds and hearts of his audience.

The voice is a God-given gift. It is a power in the pulpit, a great power for good and one which we see exercised outside the pulpit with great effect. It is a power which God has given to be used to His glory, and the minister can no more neglect its use and cultivation than he can properly neglect any other gift from His hand.

The human voice has been made to reach the heart by its melodies, and to stir it up by its thrilling vibrations. It is the very trumpet of the truth, and by its certain sounds, we arm ourselves for the battle.

We might as well say that we despise the ear for its office of carrying the sound, as to undervalue the manner in which those sounds are made.

We are well aware that there is much prejudice to contend with when we speak of eloquence

in the pulpit. Let us look again at that word eloquence and see what it implies.

Eloquence is the act of placing opinions before men in the manner most conducive to persuasion and conviction. We do not mean to imply by this that these opinions are placed before *men* only, nor do we imply that women are out of the realm and hopelessly beyond persuasion and conviction.

Worcester defines eloquence as "The art of clothing thoughts in such language, and of uttering them in such a manner, as is adapted to produce conviction and persuasion."

Webster tells us that "Eloquence is the expression or utterance of strong emotion, in a manner adapted to excite correspondent emotions in others."

Worcester includes oratory and elocution in his definition, while Webster holds strictly to eloquence.

You can teach oratory and elocution but you cannot teach eloquence. Those who are gifted with eloquence should not neglect getting all

helpful aid from the art of oratory. It may perhaps be objected here, that sacred truth needs no art to enforce it, no ornament to set it off, that the apostles were artless and illiterate men; and yet they gained the great end of their mission—the conviction of multitudes, and the establishment of their religion; that therefore there is no necessity for this attention to delivery in order to qualify the preacher for his sacred office, or to render his labors successful. To this, we answer, the apostles were not *all* artless and illiterate. St. Paul, the greatest and most general propagator of christianity is an eminent exception. He could be no mean orator who confounded the Jews at Damascus (Acts, 9-22); made a prince, before whom he stood to be judged, confess that he had almost persuaded him to be a convert to a religion everywhere spoken against (Acts, 26-28 and 28-22); threw another into a fit of trembling as he sat upon his judgment seat (Acts, 24-25): made a defense before the learned court of areopagus, which gained for him a convert of a member of the

court itself (Acts, 17-34) ; struck a whole people with such admiration that they took him for the god of eloquence (Acts, 14-12) ; and gained him a place in Longinus' list of famous orators."

A great many ministers are honest in their belief that whom the Lord calleth He also qualifyeth. Either they are mistaken in the origin of the call, or they are qualified only in proportion to their capacity to receive. Such ministers quote Paul as being the very personification of all defects of vocal utterance and physical presentation. True, he had defects and great ones, and he had art enough and eloquence enough to almost cover or obscure them. What greater proof do we want of this assertion than that contained in the *London Spectator*, No. 633. "It was with no small pleasure I lately met with a fragment of Longinus, which is preserved as a testimony of that author's judgment, at the beginning of a manuscript of the New Testament in the Vatican Library. After that author has numbered up the most celebrated orators among the Grecians, he says: 'add to these

Paul of Tarsus, the patron of an opinion not yet fully proved.'''

But a great many of our worthy divines claim that what we call eloquence is not eloquence, nor oratory, but the Holy Ghost. And they further claim that if a man has the Holy Ghost he is all powerful and needs no outside agencies or aids. If the Holy Ghost were all sufficient, and every true minister possessed it, as every true minister should, inasmuch as God is no respecter of persons, then the whole world would or could be converted in an incredibly short time. There are men who delude themselves with this idea, but whose lives are so inconsistent and who so defile the temple that God has given them for the indwelling of the soul, that they have no right to expect greater results, and they must surely know that the Holy Ghost has no affinity for unclean habitations. There are many others who claim to have this power ever with them, yet will in no way endeavor to improve their manner of delivery.

Every minister is an instrument in the hands

of the Supreme being and it is his bounden duty to keep himself in the best working order. If, as an instrument, he becomes dull or gets rusty, he becomes comparatively useless, and he alone is responsible.

'Tis true "The clergy bear the messages of God in earthen vessels, but that is no reason why they should display their mereearthiness."

Let it ever be borne in mind that truth, even truth when repulsively arrayed, repels rather than attracts the hungry soul.

There are many orators in the pulpit who are not eloquent. Their oratory gets away with them, but it does not get away with any one else, especially with the sinners.

You may begin to think that ministers are a very peculiar class of people. No; no more so than the people to whom they preach. There are congregations that will not be satisfied unless their pastor is on the jump every moment and pounds the dust out of the pulpit cushion every Sunday. Talk to those people of art, of reserved power? They would appreciate art in

its quiet but forcible manner, about as much as did the man from the rural districts, who, when in the city was seized with the toothache. He called upon a dentist to have his tooth extracted. This was done quickly and artistically, to the great astonishment of the patient. He was still more astonished when informed that the charges for this skilful work was 50 cents. "What! 50 cents? Why the tooth was out before I knew it. There's a man out our way who drags you all around the room for half an hour before he'll let go and he only charges a quarter."

Every minister should conform to his surroundings. If he is preaching to intelligent and highly educated audiences his manner and matter should be of the highest order. Should he be called to go among a class of men who belong to the lower stations in life, he should descend to that station in such a manner as not to lower himself but to elevate them. His terms of expression must be more simple, his vehicles of thought less polished, but he need not couch

his language in uncouth terms, but he must express himself in a manner that will appeal more to the heart than to the head, more to the emotions than to the understanding. As an engine backs down to a train, so must the minister go down to such a people, then like the engine, he should be able to move as he wills.

Many ministers miss the mark and shoot right over the heads of the people.

This misapplication is well illustrated by an incident in the life of the late John B. Gough. He used to allude to it as misdirected eloquence.

He addressed a large company of miners in Pennsylvania, on the subject of temperance, but secured very few signers to the pledge. When Mr. Gough had concluded his speech, the overseer of the mines asked him if he would be willing to listen to one of the miners—a convert to temperance—speak a few words to the boys. Mr. Gough replied in the affirmative, though the over-seer assured him that the language of the speaker might be somewhat rough and uncultured. The miner arose, came forward took

his place on the stand, and looking at his swarthy comrades as if he were proud of them, said :— *

His speech was the speech of true, native eloquence, unembellished by oratory. Mr. Gough has often remarked that one such speech as that given by the miner, was worth fifty such as *he* had just given; *i. e.*, for such an occasion.

The miner appealed to the heart and his words found lodgment. Mr. Gough appealed to the head and the words rebounded.

Mr. Gough's mode of intellectual travel was far too polished and too fast for them. He passed them almost without a passenger with his express train and parlor car; but the miner was well patronized with the old freight train and caboose. That miner was good in his place, but he could not have filled the place of John B. Gough.

There is a class of ministers who are akin to

* This being given wholly from memory and never having been written by Mr. Gough or myself, the words need not necessarily be given in the body of this treatise. They must be *heard*, not read, to be appreciated.

a class of elocutionists. They spring up mushroom-like and in their sudden development they flash, meteor-like before the people. They are good of their kind and among their kind, but their rough and uncouth manners and general illiteracy are more or less repulsive to an educated and refined audience.

A powerful sermon was once preached on justifiable anger, using as a text: "I am fearfully and wonderfully made;" reading the word *made*, as if it were *mad*. The minister argued that it was right to get mad, because the Bible says;—"I am fearfully and wonderfully mad."

Another minister preached on "skin-worms" from the passage of Job;" after my skin, worms shall destroy my flesh." He asserted that Job had "skin-worms" because he spoke of the skin-worms destroying his flesh.

Another preached very fervently on the sin of playing marbles, because the Savior said: "Marvel not my breachern"—he, reading it "*marble* not."

Still another made an attack upon the

Knight Templars endeavoring to prove that no Knight could enter Heaven for the Bible was very clear on that point, saying that "There shall be no night there."

We know of a minister in Iowa, but a very short time since, who claimed that he could fully demonstrate that there was such a thing as less than nothing. Turning to the black-board—he was preaching in a school-house—he drew a cipher thereon; and, looking at his audience he exclaimed "*there*, is nothing;" then with a wonderful degree of intelligence (?) he proved his assertion by placing a smaller cipher inside of the larger one, and with a triumphant air exclaimed, "*there*, is *less* than nothing." The congregation looked at the ciphers on the *black-board*, then at the cipher on the *platform*, and they admitted that the undeniable *living* evidence stood before them, proving conclusively that there is something *less* than *nothing*.

We believe that every man may exert a power over certain of his fellows, but a man to be a leader must, of necessity, be in advance of

those whom he would lead; hence we assert that it is preposterous for men of no education or refinement, to stand before cultured and intelligent audiences, and endeavor to enlighten them on the mighty truths of the gospel. They may be good, earnest, whole-souled men, who are thoroughly imbued with the spirit of their work, and may be doing well with the knowledge they have, but they must bear in mind that the stream cannot rise above its source. It was this class of ministers we had in view when we said, under the subject of Bible reading, that every minister should know his Greek Testament and his Hebrew Bible. It is only an enlightened man who can enlighten.

These men who so suddenly appear before the thinking world, will as suddenly *disappear* if they are of sudden growth. That which matures quickly, decays readily. It takes an oak a hundred years, perhaps, to get its growth, but a cabbage requires but three months, perhaps less. There is not anything on the face of the earth that is of any worth, any impor-

tance, any value, that is not long in coming to maturity. He who appears to accomplish it in some sudden inspiration—if it be lasting—is only bringing to the notice of the world, some force, some thought, some power that has been hidden, preparing itself underground, or beneath appearance, perhaps, for many years. The century-plant will bloom in a few days, but it takes a century for it to get ready to bloom.”

We believe that the minister of to-day, should have a thorough training in a theological seminary. We have heard the most absurd statements made from the pulpit, in consequence of a lack of biblical knowledge, and too often those statements have proved a stumbling block in the way of a seeker after truth.

The theological course will not make a minister, any more than the college will make a scholar.

We think the theological seminaries are often at fault in receiving men whom they *know* can never be successful in the ministry, but will, instead, clog the wheels of Christain progress,

and be an elephant on the hands of the unfortunate Christian community upon whom they must be saddled.

Those men whose office it is to accept or refuse, should be as honest and conscientious, as was the chairman of a Scotch presbytery before whom a young man appeared as a candidate for the ministry. The young man had worked for years at broom-making and had achieved a reputation therein. His case was carefully considered by the presbytery, and the chairman in due time waited upon the young man, saying, "My brother, the Lord calls some men to the ministry, some to the farm, some to one place, some to another, according to their ability. We have concluded that the Lord has given you a special call—for broom-making. May His blessing rest upon you."

When we are called upon to pass our judgment upon applicants for the rostrum, or for the stage, we think we are able to judge as to the ability of the applicant. Were we not conscientious in the matter we might fill our

coffers with that, the love of which is "the root of all evil," but we could never uproot the evil we had done.

It may be, however, that our presbyters are actuated by the same motives as those of the old lady who made it a rule never to turn away a beggar as unworthy fearing she might wrong one who was worthy.

There is many a man fitted for the pulpit, who never *fits* the pulpit. There is many a man fitted for the *pulpit* who is *better* fitted for the *plough*. There is many a man at the *plough* who might be a *power* in the *pulpit*.

Parents too frequently o'er step their rights, or at least make serious mistakes in *forcing* a child into a profession or trade, for which he has no liking, no ability. You are probably familiar with the illustration so often cited in support of this argument:—A young man was a born machinist and he might have become as famous as Edison, had he been allowed to follow the bent of his genius. Hungry for anything in the shape of a machine upon which he might be

allowed to look. But his father, by a strong hand, put him through a theological seminary and made a stupid minister of him."

There is a great responsibility resting upon those who are called upon to pass judgment. 'Twas but a few weeks ago that a friend of ours, a D. D. said to us, "The worst thing I ever did in my life was to encourage or rather persuade the Rev. — to enter the ministry." We knew the reverend gentleman of whom he spoke, and we knew him as a noted author, a brilliant thinker, a polished orator, a minister who drew, by his many qualities, thousands of people every Sabbath; and they were as intellectual a people as ever assembled under one roof. He always gave them a treat, but it was wholly an intellectual treat. He was, as we have said, an orator, but he was not eloquent. He brought his goods from the mental storehouse, for his soul was dark and the cobwebs of lust and deceit had gathered around it. He was a man of great possibilities. We predicted his downfall, and he did fall; ay, "Fell like the

snowflakes from Heaven to Hell." He has done much by his voice and his pen, and yet would any one venture to say that he was at any time acted upon by the Holy Ghost?

We take the same view of the ministry as we do of our bodies, *i. e.*, God permits many a man to be ill, but he does not necessarily will it. God permits many a man to occupy a pulpit, but he does not necessarily will it. When you are ill you must lay hold of those means that will restore you. A minister may be ill or lame in his professional office, and it is his duty to lay hold of every means within his power to make himself more worthy the calling. While he labors earnestly in so carefully preparing the *matter*, he should not neglect the *manner* in which that matter is to be presented.

In the *Pennsylvania Law Journal* we find the following thought which is apropos to this subject. "How many a jury has thought a speaker's argument without force, because his manner was so; and have found a verdict against law and against evidence, because they

had been charmed into delusion by the potent fascination of some gifted orator."

If the *lawyer* can use this power in the defense of *wrong*, surely the *minister* should not hesitate to use it in the defense of *right*.

We often hear the objection raised that rules of oratory will cramp one in his expressions. As well may you say that the rules of grammar interfere with the fluency of speech. Hence we assert that "this prejudice against the study of oratory is as unreasonable as the prejudice against the study of grammar, or rhetoric, or logic. The orator need be no more troubled with his rules, than is the grammarian who, in conversation, talks correctly without mentally parsing every sentence he utters."

Wendell Phillips was a most polished speaker and as all know, a most powerful one. When questioned as to the secret of his power he replied:—"It is the burning love of truth in my heart that must come out." He did not rely wholly upon his native power, but used art to enforce the truth, yet no one ever saw the art.

When listening to his eloquence. You could but observe his quiet manner, and would wonder *ofttimes* at the greatness of his power. Try to turn from him when he was thus manifesting that reserved power and you would find he had woven about you a chain so subtle and yet so strong, that you were held as if entranced. He seldom gesticulated, but when he did it carried the more force in consequence of its infrequency, and the thought that impelled it. When he spoke in tones of sarcasm in his bitter denunciations of the wrong enacted in his day, he struck fearlessly and yet, even in this, he used his art, for he never did his work clumsily nor did he use a blunt instrument, but he stabbed with a stiletto. He said what he meant and he meant what he said.

In order to inspire the minister to greater zeal in his grand work we will cite an incident in the life of Lacordaire—once well known in Paris.

In order to preach a most effectual sermon on the crucifixion of the Savior, he had a rude

cross erected in the basement of his rectory. To this cross he attached himself and remained in solitary thought, suspended eight hours. He then passed directly to the sanctuary without rest or nourishment, and delivered one of the most eloquent and thrilling discourses ever heard in Notre Dame.

True, this was for an unusual occasion, and he chose this unusual preparation in order to be equal to the occasion.

There are various ways of presenting a sermon. One may be obliged to use his manuscript, another only notes or a skeleton, another may extemporize, while still another may be gifted as a memoriter. Each style may have its special points of excellence, as each of these avenues of expression will have some advantages, some drawbacks.

None but a fluent speaker should ever try to extemporize. His hesitation is much more objectionable than his manuscript. One must draw the distinction between *using* his manuscript and *abusing* it. The speaker should at

least, be familiar enough with it not to be enslaved to it.

It is a patient and forgiving congregation who will listen to a man who preaches with down-cast eyes. No gestures should be made when the eyes are not free from the manuscript.

Neither gestures nor attitudes should be thought of at the *time* of making them. Previous study should put the body under such perfect control that all gestures and attitudes should be but the spontaneous outburst of nature. Unless one is graceful by nature, he should be made so by art, but he should forget his teaching the moment he steps before the public. If it has not become a *part of* him, 'twere better that it *depart from* him. "The best gestures I have ever known," says one, "are those I did not perceive."

Before leaving this branch of our subject we desire to turn the Delsartean telescope upon our good natured brother.

By this grandest of all systems we are brought face to face with man as he is. Every

man, in every station in life, possesses a three-fold nature,—the mental, moral and vital. A perfectly developed individual is a rarity; hence we will find one of these three elements predominating.

Thus we find three types of ministers. The mental element predominating gives us a cold, critical, methodical minister. The moral element predominating gives us the warm hearted, social, congenial minister. The vital element predominating gives us the fiery, robust, wide-awake, broad-shouldered, broad-natured minister.

The mental minister emerges from his study in a cold, intellectual atmosphere, as if he had just come from a refrigerator, and he gives his people *facts*,—cold, stubborn facts. His whole discourse is cold, critical, analytical. He preaches *from* the head and he preaches *to* the head, but he is the typical minister for many of our stylish city churches, as the pastor is required to do all the thinking and all the praying and the people all the paying.

Such churches never swell their numbers unless it be the result of some evangelist who comes along for the good of the cause, and revives the pastor and the people.

These mental ministers never make any converts, for that requires *heart-work*, not *head-work*, and heart-work is out of their calibre.

We often wonder what such a minister would do if he were to stumble over a convert. It is more likely the convert would stumble over him.

The vital minister is a man full of animal magnetism, and though he gets many an erring one to forsake his evil ways, he is apt to rely too largely at times, on that outward strength, in consequence of which, sinners are *driven* into the fold, and the result is not always desirable, for men thus acted upon have a re-action, and they leap the bounds and become the so-called moral men of the world.

The moral minister; *i. e.*, the heart minister is the one for young men to emulate. Such a one has more or less of the vital element. We do not wish to be understood as speaking dis-

paragingly of the vital nature. No, indeed. We admire it, but do not want it to be the predominating element.

A good, big heart—big expresses so much more than large—wants, and must have a good *big* place in which to live.

The moral minister is one who is ever actuated by the noblest impulses from the heart nature. He is truly a Christian; *i. e.*, Christ-like, never allowing an occasion to pass by unheeded if good can be done. He does not confine his work to the Sabbath and to the church, but, his is an every-day religion. His preaching takes hold of men and *keeps* hold of them.

Every minister should be true to nature, then he may be said to be truly dramatic. Art is an aid not a hindrance to nature. Every child is dramatic. A better type of the dramatic never walked the earth than the Savior; no man ever spake as this man. The term dramatic is often confounded with the term theatrical, hence the prejudice existing.

During one of the lecture tours of the late John B. Gough, he was waited upon by a church committee—who were more fastidious than wise—and was requested by them to be kind enough to avoid his usual *theatrical* manner, as the church-members were very much opposed to any such mannerisms.

Mr. Gough appeared before that sedate audience; but in order not to be theatrical—as they understood the term—he avoided being dramatic as he understood that term, hence was not natural. He stood, or tried to stand during his discourse, perfectly still. Just imagine such a nature as his being quiet when he was speaking on the subject of intemperance, and especially as he recalled his seven years of worse than wasted life. There he stood with his whole soul on fire, and sending forth such words as should have burned their way into the very souls of his hearers: but the fire was smothered, because he was restricted in his soulful expressions.

He began his talk, however, with his arms

apparently pinioned to his side, but, ever and anon, the thought would try to express itself other than vocally and his arms would rise, but as quickly would he drop them as he thought of his admonition by that committee. We will endeavor to give you a practical illustration of a man thoroughly aroused on his subject, wholly free from his manuscript, and battling with his emotions lest they should assert their rights.

* * * * *

This was Mr. Gough's attempt to avoid being dramatic. What was the result? His hearers were disappointed and they were responsible for it. He did not sustain the fame that had preceded him. Not long after, he was requested to return to the same people and repeat his lecture by giving it in his usual manner; in other words, they were anxious to listen to John B. Gough, for even when he was restricted they caught a glimpse and felt the glow of the latent fire that burned in the bosom of that eloquent man.

Let us encourage true dramatic power, and discourage all vain pomp and show.

We abominate, from the very bottom of our elocutionary soul, anything that approaches theatrical mouthing and spouting and bluster, and the more so when it is practiced at the sacred desk. On the other hand we have no defense to make for the feeble, sickly, silly mumbling and inefficiency of him who struts his little hour in the pulpit to the disgust of all common-sensed people; and above all, may we be saved the punishment so often inflicted upon congregations who are obliged to listen to one who pours forth his strains in sanctimonious measure. Such tones are false, and falseness is mockery. There should be reverence in the man, in the subject, in the occasion. Do not mistake the terms bathos and pathos.

We do not blame the public for being prejudiced against oratory and elocution when wrong ideas are inculcated by men who should have more judgment.

* Within a few weeks it was our painful priv-

ilege to listen to three noted divines of elocutionary, and oratorical renown. They were men of high positions and high salaries. We believe in, and advocate, true elocution; but we believe it is not true art unless it places the minister back of the truth. He should stand behind the cross and let it completely o'er shadow him.

The three men of renown to whom we referred, took every occasion to show themselves, placing themselves by their profuse and meaningless gestures and attitudes, or motions, where they seemed to say,—look at *me* never mind the *cross*. I do not wish to impress upon you *what* was said, but that *I* said it.

One of the three, fully illustrated this fact for he impressed us with the idea that he was desirous of having all the congregation know his name, lest many would never know the great personage who stood before them, and to whom they had the honor of listening. We had not long to wait for the confirmation of our suspicions, for soon the minister in question,

soared away on the wings of oratory—not eloquence—and when he had reached the dizzy height upon which was enthroned his name, he touched it as if by a magic wand, and brought it forth, emblazoned in all the grandeur and the glory of self-illumination.

Truly, there is a wide distinction between eloquence and oratory. Every minister should make of himself all that he can for the good of the cause, but should not use the cause for self exaltation. Bishop Andrews in a recent conference in Indiana said: “You have no business to be a bad preacher. Seize some fragment of divine truth and hold it in your mind shaping it, pondering it, until you can present it from your deepest soul. You have not simply to preach the truth, you must preach it adroitly. State felicitously those things which you say, put them into as attractive a dress as you can. The teaching man must be a knowing man. Every minister should be like a most perfect and pellucid glass, through which one sees not the

glass nor thinks of it, but only the objects at which he looks."

A minister should get into the atmosphere of his work, ere he attempts to breath it out upon those around him. We would like to write this word before every hymn, every scripture lesson, every sermon.

If a minister is kindly spoken to by some member of his congregation, or by his wife—or some other man's wife—of some fault that is fixing itself upon him in the way of a habit that will prove detrimental, he should receive such admonition with thankfulness, for the habit will ever assert itself.

A president of a theological seminary was giving a parting word to a class of seniors, and he illustrated, unconsciously, the force of habit. He said: "I desire to impress upon you the necessity of great care concerning habits of any kind that may rob you of your power. Should a habit fasten itself upon you ere you are aware of its detrimental effect, if you are *determined* to be no longer enslaved by it, you need not be.

It is but necessary to employ your will, for," said he:—"I speak from experience. In my younger days when I was preaching I used to have the habit of bringing my hand down on my head whenever I emphasized a word. I resolved to quit it, and I *did* quit it and I've not done it from that day to THIS." (Bringing his hand unconsciously down on his head, as in days of yore.)

Every man has his mannerisms, and the greatest mistake of the elocutionist is his lack of discrimination in his endeavor to remove them.

Many a naturally good speaker has, unfortunately, fallen into the hands of an inexperienced or judgment-lacking teacher, in consequence of which his wings are clipped with the professional shears, and he can no longer soar upon the wings of eloquence; whereas, he might have been an eagle in the oratorical world.

The true teacher will readily discern between the mannerisms that are a power, and those that are at all detrimental. Mannerism is

power, and the more marked it is, the more marked is the individuality. Mannerisms should be natural and unstudied; they should belong to and be a part of one's self, for "Borrowed mannerisms, like borrowed garments seldom fit." What is becoming in one man may be very unbecoming in another.

Make the very best of what you have and let the world know that you are alive; and, when you are dead, make that equally apparent by the fact of being missed.

In conclusion let us urge upon all ministers and all who aspire to the ministry, that greater importance should be placed on Bible reading, hymn reading and pulpit eloquence. Lose not an opportunity, nor an occasion for improvement. Cull the sweetness from every flower along your pathway. Take into your life all the purity and strength and grandeur of which it is capable; then let your soul expand until its genial rays shall be felt on every hand. "Reach out and touch the pulse of the world about you, and its thrill will give you life and usefulness.













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